THE TIMES

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THE TIMES LITERARY SUPPLEMENT

FRIDAY • 9 MAY 1975 • No 3,818 • 15p

The emergence of Henry James by Quentin Anderson

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WRITERS AND THE CLOSED SHOP: MICHAEL FOOT REPLIES

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Oxford University Press

A master in the making

By Quentin Anderson

LEON EDEL (Editor):

Henry James: Letters
Volume I: 1843-1875.
493pp. Macmillan. £10.

These are extraordinary letters which Leon Edel has brought together, early letters which exhibit the developing texture of a life, the spectacle of an intelligence and sensibility of high order responding to daily occasions with an easy virtuosity. They offer a more direct access to James than the public has yet had and strongly reinforce many things he said about himself and about us—for example, that the hinge of human relations is speech and the recorded expression of speech, that James was forced to encounter the whole range of his experience without the ability to take dramatic part in it and that, for the artist, everything depended on how one chose to order one's impressions; that is, upon form. From these letters we gather that for James form was as much a personal necessity as an imperative for fiction. His inclusive sensibility and his use of his pen were fused into the only possible instrument of survival and definition.

The 162 letters are divided into several periods: the first two, ending in 1868, are concerned with James's boyhood and youth and his beginnings as a writer; the third with his first unaccompanied European tour in 1869-70; the next with an interval in Cambridge, Massachusetts, during which he serialized *Watch and Ward*, his first novel. These are followed by the periods of James's extended stay in Europe, from the spring of 1872 to September 1874, and of his return to Cambridge, followed by a winter in New York in which he supports himself by writing reviews for the *Nation*. The volume ends with the departure once more for Europe in 1875. James has now published *Transatlantic Sketches*, reporting upon his travels, and *The Passionate Pilgrim*, a first collection of tales. Beween 1864 and 1875, indeed, James has published no fewer than 231 of the 578 periodical contributions he will publish in a lifetime, twenty-seven of them stories.

Unquestionably the most interesting and lively of the letters up to 1868, when James was twenty-five, are written to Thomas Sergeant Perry. This is the Newport chum of James's boyhood and youth who was to remain a close friend. It is to the companion of his youth that he communicates the enthusiasm caught from his father, the eminent and idiosyncratic theologian. "We were certainly born to believe . . . we shall gaze undazzled at the sun." This early too, dealing with his fate as an American, we find him celebrating a "distinctive" American trait, "our moral consciousness", and see him going through his paces as the sharp and humorous observer—for instance, in a letter on a female preacher, he sketches out the matter he later put to use in *The Bostonians*. Many of these letters to Perry are written from Switzerland and Germany, to which the elder James had taken his family so that the four boys might enjoy a better "sensuous education".

When, this excursion behind them, the family is once more together in Newport, Rhode Island, the letters are necessarily sparse; it should be recalled, however, that these are important years, in which James is eagerly awaiting the appearance of the *Revue des Deux Mondes* in its yellow wrappers; profiting from the tutelage and encouragement of the cosmopolitan young artist, John LaFarge, he has begun translations from the French. These in fact are decisive years in the author's career when, despite a brief digression into the Harvard Law School, he actually begins to root his life in literature.

The largest part, a full half, of the youthful correspondence from abroad, finds its way, of course, to various members of the family now settled in Cambridge. The household consists of his father, who has worked out a theology-cum-psychology so endlessly applicable that not even a ride on a horse-car escapes interpretation, his mother, a "self-effacing" but, according to Mr Edel, quietly compelling figure, the voluble Aunt Kate, his mother's sister, and Henry's own sister, Alice, witty, like the two brothers who are to become famous, but perennially troubled by nervous illness. There are two other brothers, Garth Wilkinson and Robertson, younger than William and Henry; both had fought in the Civil War and then left home to pursue faltering careers elsewhere in the States. Both William and Henry, beset by ill-defined bad health—Henry's constipation which would last until 1870, a crucial year for him, was at least recognizable as a symptom—had avoided participation in the war, and the war barely figures in the correspondence.

What speech and writing were like in this remarkable family has been suggested by F. O. Matthiessen in *The James Family*, where a mingling of letters, notes, squibs and verbal play by the novelist, his father, Alice, and William displays a family tone of humorous extravagance which is at the same time capable of bearing the full weight of the elder James's most serious assertions. William often built wonderful castles of nonsense. The powers of the elder James, exhibited in his letters and most brilliantly in his notes on Carlyle, were not simply those of detached wit; he had an enduring human discernment about such people as Carlyle and Emerson. In the young Henry James the pyrotechnic talk, the giddy verbal extravagance, slowly begins to take on more balance and elegance. In 1868 he typically writes to Perry from Cambridge: "This frigid, rigid town is gradually melting and moistening springwards; but departing winter has kicked off its shift in its flight and smothered us all in a snow storm."

By 1869, however, the extravagant manner is subdued to yield this famous instance: "I've seen the Tiber hurrying along, as swift and dirty as history." By 1874, when he writes to Grace Norton from Florence: "It would seem that in our great unendowed, unfurnished, unentertained and unentertaining continent, where we all sit sniffing, as it were, the very earth of our foundations, we ought to have leisure to turn out something handsome from the very heart of human nature", the moral of the extravagance—quite literally, the morality of it—explicitly reveals its source. Like the elder Henry James, the younger Henry is certain that all the issues of life find their way into talk or writing, and that, when life is caught up in mere social observance or the inexpressive patois of an aristocracy, there has been a failure of moral spontaneity. It is the cause of spontaneity that can be served by extravagance.

But when the flights of extravagance go dead, they show as mere elaboration. There are letters to Charles Eliot Norton, for instance, which notably fail of that exquisite adjustment to persons and circumstances which is characteristic of James. Henry had been grateful, though firm, in writing to the editor of the *North American Review*; the man he encounters in London or Italy he finds dull; but the introductions Norton has provided, the hospitality he has offered, and Jaines's fondness for his daughters, for Grace in particular, make it imperative that he deal with him pleasantly. In the course of a letter James has been speaking of a "desire to punch a hole in the massive silence which has grown up between us".

> There have been moments indeed when I have felt not ill at ease in this roomy interval of speech, because of a firm conviction that it was, after all, but the hollow in a larger wave of gathering utterance and reattested sympathies. But I have felt more than this that the long run of human affairs is not so very long that one may be careless of tolerable occasion. . . .

"Tolerable occasion", it turns out, means a rainy day! The writer's figures of speech, however, seldom hang this loosely upon his intention.

Travel is the chief matter in many of the letters and James's handling of it is masterly. During an ambitious pedestrian tour in 1869 he writes to Alice from Cadenabbia on Lake Como about a stop at Maggiore:

> At Baveno is a vast, cool, dim, delicious hotel, with a great orange-haunted terrace on the lake. I had a cold bath in a great marble tank, I dined and touched up my toilet, and then as the afternoon began to wane, took a little boat at the terrace-stairs, lay out at my length beneath the striped awning and had myself pulled out to those delicious absurd old Barromean Islands. . . . They're a quaint mixture of tawdry flummery and genuine beauty—a sort of tropical half-splendid, half slovenly little Trianon and Hampton Court.

But no less commanding is the description of persons. The account of James's first meeting with George Eliot is one of the best things in anybody's letters, and almost as absorbing, and even more delightful is his account of an evening with Mr and Mrs William Morris (Mrs Morris will later figure in the "Author of Beltraffio"). For his family at home, James, in the London of 1869, soberly reporting, say, on taking the Underground to hear Ruskin lecture on Greek mythology at University College, is clearly domesticated among wonders.

John La Farge's portrait of Henry James at seventeen, which appears in the first volume of the Letters.

Yet there are concerns well beyond those of even a most fortunate young-man-on-his-travels, among them his response to the death—also the life—of his much cherished cousin, Minny Temple. She died in March, 1870; Henry was in Malvern in England and he wrote to both his mother and to William, long letters in which he undertakes to absorb and give meaning to this first deeply felt encounter with the death of a contemporary. Minny had made a playful proposal of marriage in a letter of her own. From what Henry writes to William we feel that he is making a curious acceptance of the proposal. Minny becomes, in effect, his feminine *alter ego* whose love gives form to the world of certain of his fictions. In the context of the rest of the correspondence of his young manhood the imagination of such an affinity strikes us with more force than Mr Edel's account of it in the biography. As James was to remark, Minny's death closes his youth.

Temptations to quote are everywhere, especially in the letters referring to the Roman and Florentine sojourns of James's second stay abroad in 1872-74, in which a whole circle of expatriate Americans takes shape for us. It includes the sculptor, William Wetmore Story, whose biography James later wrote, Francis Boott and his daughter Lizzie, who were friends of the family, Alice Mason (the estranged wife of Senator Charles Sumner), Sarah Butler Wister (to whom James wrote a number of these letters after her return to Pennsylvania), her mother, the distinguished actress Fanny Kemble, the "mysterious" Elena Lowe—whom James was to remember in drawing Christina Light of *Roderick Hudson* and later the Princess Casamassima in the novel of that name—and many others.

The deft intermingling of family and personal concerns, both small and large, of social encounters and a tourist's impressions of paintings, buildings, landscapes, of the notation of the shifts in value which experience can undergo in the imagination, gives these letters a density that even th[e] of the period, dens[e] cannot boast. In the [...] family speech, James [...] especially as he [...] letters, is a "greedy fe[eder"] seeks what he may "[...] finds Italy "nutritive"; [...] butes to a "manuring" [...] Reading the letters one [...] an unremitting conc[...] energy of perception [...] slackens. At the centre [...] on which he appears to [...] his days, he always fully [...] *knows*: when he last [...] said, what was planned, [...] seen, demanded, postponed [...] consciousness which And[...] Matthiessen remarked [...] novels suffuses the impl[...] the letters as well.

The scene is of co[...] suggested by what M[r] [...] chosen to print. This [...] bothersome question [...] volumes of letters, whe[...] sity he will have to draw [...] widely scattered source[s] [...] seventeen of the letter[s] [...] volume are either from [...] lections or the easily [...] lections of letters to [...] vard holds about [...] letters in various co[...] master list has been co[...] are not told how [...] letters have been omitted [...] that Mr Edel considers [...] tion of the letters and [...] volume *Henry James* a [...] single enterprise. But [...] that he has tried to [...] "best" letters, and to [...] James's sense of the [...] "a literary form" evolv[...]

These letters and [...] writings of the time, [...] his recollections of this [...] the autobiographical fr[...] *Middle Years*, clarify [...] contradiction between [...] gested by recent critics [...] figure of James as [...] describes him in his biog[...] critics have taken to [...] James as a writer who [...] single basic opposition [...] fictions. Tony Tanner, [...] on *The Portrait of a La[dy]* [...] lates such a principle [...] rowed from Kant: the [...] that between computa[...] and those arising out of [...] worth or dignity; a [...] which governs the "outer [...] of the novel. Laurence [...] bases his analysis of J[...] process he finds perva[...] novels: "predatory [...] *precedes* in each case the [...] "triumphs of form". Joh[...] an essay on *The Wings of* [...] contends that an evalua[...] novel must depend on [...] zation" of a social scen[e] [...] the less sees it as framed [...] of Densher as Everyman [...] by the acquisitive impulse [...] Croy and redemptive love [...] Theale.

The subject of Mr Ed[el's] [...] graphy has no ordering [...] of this sort. Mr Edel [...] emphasis on literary [...] which James responded, [...] James's innovations in [...] technique. He describes [...] a descendant of Balzac [...] is more centrally conce[rned] [...] moral issues, a precursor of [...] modernism, and a ps[...] novelist. The weight of [...] dence appears to favour [...] have found that James [...] employ ordering principles [...] do more than order James's [...] they order the world to [...] refers. A world so ord[...] plies a fresh description of [...] whose needs and commu[...] order serves. As I see [...] period of these letters aff[...] evidence needed to begin [...] assess the nature of Jam[es's] [...] ticipation in the culture [...] *Middle Years*, dictated [...] James describes his [...] the density of the social [...] of London in 1869:

> Condemned the human [...] "over here" was [...] whatever terms, [...] —instead of being [...] paratively, or as I [...] fully and exquisitely [...] myself, only to feel [...] in it. Ruefully becaus[e] [...] were clearly a thousand [...] and sensations, of the [...] direct order, that one [...] so living, exquisitely [...] the equal number of [...] [...]ndences, blest independences, [...] of perception and [...] blest liberties of range [...] intellectual adventure, [...]ned by the same stroke. [...] at least had the advan[tage] [...] one of the most distin[...] conceivable; that when [...] with a certain intensity [...] might produce the illusion [...] other intensity, that of [...] involved in the composi[tion] [...] and the picture itself, in the [...]s, the complications, the [...]nances, admirable and [...]: while no corresponding [...], none making for the [...] play of reflection, conclu[...] comparison . . . seemed [...] to attend the immersed or [...]ged conditions.

[...] one picks one's way through [...] emerges that what has been [...] a restriction imposed by ill-[ness] [...] only to feel and to think in [...] turned out to be the most [...] of possible human powers, [...] being a writer, that of being [...]ter Henry James.

[...] James is actually talking [...] himself in the most intimate [...] Mr Holland perceives—[...] he is talking about himself as [...], rather than as a disabled [...] a man disabled for life, who [...] Some years before the com[...] [...] of the long passage I have [...], James, in the preface to [*The*] *Golden Bowl*, had spoken of [...] poet", whether in verse or [...] as the man whose "impulse [...]sion" were "general and [compre]hensive". No restriction is [...]d in the description. The con[...] must be that the world is [...]sed *only* by the person who is immersed or engaged".

[...] is where the roads diverge [...] we talk about James as a [...] being who once existed. Mr [...] in the first volume of his bio[graphy], takes the line that James, [...], was conscious of certain [...] deficiencies and sought as a [...] to conceal them by limiting [...]ge of his fictional subject[...] He moved into the grown[...] [...]ld with an admitted limp, but [...]ers were so great that it was noticeable.

James does not seem to have [...] concerned about the measure [...]ch he was publicly "literary" [...]lly engaged; he had an un[...]ed and passionate belief that [...]nsciousness was adequate to [...]gistration of whatever it en[...]red. James in fact never felt [...]uate; he was himself from [...] bottom. He had an externally [...]d problem in the years up [...]9, when the success of *Daisy* [...] assured him that readers [...]ed him on his own terms. The [...]m was that people expected [...] to divide his consciousness, [...] "immersed or engaged", [...] had to work out a way of [...] with that demand. His [...]s expected him to marry, [...] fictional convention thrust [...]ge into his works. But he [...]d to keep himself entire to [...]at he saw he could do; his [...]ned illness — constipation or [...]er — was only a temporary mask, a physiological defence of that large intention.

Letters home, by William (left), showing Henry adding a log to the fire, and by Henry, showing Alice at her writing table, during their 1872 tour of Europe. From Henry James and his World, *by Harry T. Moore (128pp. Thames and Hudson. £2.25).*

I am suggesting, of course, that James's psychic perspective was distinct from the one Mr Edel ascribes to him; even, we may say, more primitive than has been admitted, and I am assuming that this is the enabling condition of his marvellous command of what he saw and his complex and consistent rendering of it. Frederick Dupee, in his introduction to James's reminiscences, emphasizes "the precariousness of his entire situation", as he set out to encounter "others"—meaning everybody—who acted in a world in which he could only write. His daily exercise of the all-sufficient power of writing is richly attested to by his letters.

My own view, then, of what it meant to "take possession of the old world", as James puts it in the last letter of Mr Edel's first volume, is that the "vast bright gage" of experience was an undifferentiated challenge not perceptibly modified either by James's interest in politics, his love affairs or his religious convictions. He had none of these to consider. The internal debate which questions of love and politics set up in a Stendhal or Dostoevsky before they began to write was absent in James. Hence the absolute necessity of the "point of view", which arose out of the undivided character of his consciousness.

James had deliberately to posit a subjective field of view for one or more characters in order to disengage them from the Emersonian completeness of his own total vision. Innocent as he was of the dialectical stress created by investments in other persons, his characters were not in a dialectical relation with anyone but their inventor. He was beset by the question of how to translate the vision of the claims of the whole of things into fiction since, when a character chooses to act, he moves in a direction which necessarily blinds him to all the other possibilities. The first answer James found tells us a great deal about the genesis of the point of view.

The clearest instances of his first solution are to be found in "Travelling Companions" (1870), and "Adina" (1874). Here James catches his characters at a moment of response to something with universal meaning. The query posed is, will they remain "greedy feeders" or will they achieve an unselfish love of the whole range of experience? The characters are given an examination in moral and aesthetic sensibility. In the first story, Italian paintings afford the test; in the second an antique intaglio. In "Travelling Companions", the discrimination between the selfish and the loving way of taking experience appears in the same emblematic form it was to have in *The Golden Bowl* a generation later. The discrimination, as James's reminiscences show, was a familiar one in the James household.

James got crucial help at this stage from his father, who had published an article called "Is Marriage Holy?" in the *Atlantic Monthly* (1870). For the elder Henry James marriage could take two forms, both happily, for the son's view of things, symbolic. In the first a man showed his acquisitiveness by subjecting a woman to his lust; this was "concubinage", the attempt to own a woman. In the other form of marriage a man subjected himself to a woman. This was evidence of his capacity for all-embracing love, since the ideal woman was simply the visible form of our unseen "spiritual manhood". Here were meanings for marriage that James could and did employ for the rest of his life. In *The Golden Bowl* the liaison subjects Charlotte to the Prince; the true "marriage" subjects the Prince to Maggie.

In "Travelling Companions" the attempt to subject the heroine, Miss Evans, is made by the narrator's "other" or greedy self, who in an interpolated dream buys her in the form of a portrait which resembles her; the price is a purse of shining gold. The narrator's schooling in values proceeds under the guidance of Miss Evans; they are said to have "melted together in unanimous homage" before Giotto, and her conduct instructs him in the difference between the virtue of American girls and the hollow behaviour which can be "compromised" by mere accident. He is subjected to the values for which she stands. The distinction between the two "marriages" is explicitly acknowledged: Miss Evans first rejects the narrator, saying, "It's not with me that you're in love, but with that painted picture"; subsequently, when she accepts him, they agree that their union is that of the "Sacred" rather than "Profane" love, taking the terms from Titian's painting.

The story was no doubt an embarrassment to James because it too clearly foreshadows later works. The hero's confrontation with his "other" self takes place in Florian's in Venice, and anticipates, both as to details and emblematic significance, Densher's glimpse of Lord Mark through the windows of the same café in *The Wings of the Dove*, thirty-odd years later. Moreover there is a too obvious parallel with Osmond's appropriation of Isabel Archer as an image or portrait for display in *The Portrait of a Lady*.

"Travelling Companions" indicates plainly how useful "father's ideas" could be in framing the world in accordance with the young Henry James's deep need to see it as a scene on which he did not act but which he experienced only passively. Yet in these two stories the narrator's smug consciousness of a moral and aesthetic correctness is prominent. They fail to comply with another "idea" which we are accustomed to associate with the novelist, but which first occurs in his father's works. The elder Henry James had exalted the artist above priests and kings because the artist made no personal claim. The younger James proceeded, as I have said, to develop the fictional means which would make him an invisible agent; chief among them was the choice of a delimited consciousness through whose agency the fiction was related, a technical innovation which arose out of psychic need.

The use of the point of view is like the act of imagining a lesser writer whose consciousness you narrow and qualify as you wish, to get the particular story told. But the character or characters whose perspective on the scene is employed in this way can never be judged by what they do in a story but only by the perspective which informs their view of the total situation in which they figure. They stand before the critic endowed, like the artist, with the privilege of

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being judged by their whole performance. Such characters can never widen their view sufficiently and, so to speak, catch up with James; yet, as Mr Holland has shown in the case of Strether in *The Ambassadors,* that comparatively imaginative character can in discernible measure be inhabited by James himself. There are also "immersed or engaged" characters in James, but it is a familiar fact that they cannot stand at the centre of a story. That must be occupied by persons who are to be judged by the way they apprehend their created world; these central characters are, as a number of critics have noted, incipient writers. Other persons with less capacity for apprehension, the "simple organisms", as James called them, could not be expected to make the necessary fundamental discrimination between all-embracing love and acquisitive love.

When, in the letters, James reports himself a "greedy feeder" on Italian impressions, or tells William that he is writing to him because it is wrong to hoard one's impressions, he uses the family vocabulary, but he also lays down a primary distinction as to how experience is to be taken. One of the most convenient statements of that distinction in James's work occurs in *The Tragic Muse*: "If the affection that isolates and simplifies its object may be distinguished from the affection that seeks communications and contacts for it, Julia Dallow's was quite of the encircling, not to say narrowing sort." If one chooses a central character who is an artist, the conflict of the two impulses may be represented within the single figure, and we are alerted to the artist figure's awareness of his greed, and his effort to supplant it with the affection that "seeks communications and contacts" for its object, when he sees his greedy self as *other*. If the central figure is not an artist but is instead representative of mankind in general, like Densher or Prince Amerigo, he must be flanked by impulses in the form of characters, an Eve on the one side and on the other a feminine figure whose love pervades the presented scene.

Such of course are the two impulses represented by Charlotte Stant and Maggie Verver. The elder James had a quaint habit of calling the conscience or "God-in-us" a "female Adam", since Genesis has it that man was created male and female before the creation of Eve. This may ease those who worry about the apparently incestuous relation of Adam and Maggie Verver in *The Golden Bowl*. It is this novel which furnishes the compelling example of the writer's relation to the story of mankind flanked by love and greed: Maggie Verver's loving insistence on rearranging the whole human scene of that novel without acting dramatically as the "immersed or engaged" wife, mother or daughter is the precise correlative of the artist's love of the whole array of impressions to which he gives form.

Before 1875, then, James had arrived at a sense of the world and himself as a writer which was to condition everything he wrote thereafter. Even his attempts to escape his fable were affected by the fact that they were deliberate departures from it. And it was hard to escape, since it appears to have fitted his sense of himself so well. His full-fledged use of the pattern in his last three novels is unmistakable, and has always troubled admirers of such works as *The Bostonians*. But the works dominated by this sense of the world are now clearly in the ascendant among readers and critics.

The ablest celebrants of James's imagination as a power detached from the circumstances in which it took shape are the late R. P. Blackmur and Laurence Holland, the latter a loyalist, the former in the end a defector. In Mr Holland's book, *The Expense of Vision*, James's imagination, unconstrained except by its prime motive, does only one thing: it consecrates to the uses of art every detail of James's day-to-day encounters with the world, every perception, judgment, impulse to affection, anything one might think of as reflective of personal existence. The terms Mr Holland uses are perfervid: James "enacts" a struggle which involves both "predatory acquisition and the triumphs of form". James's repeated sacrifices of himself result in works which alter the consciousness of his readers, who find their views of marriage, or capitalism, or the religious tradition, transformed. Mr Holland is a formidable reader of James; he uses the prefaces intensively, and succeeds in finding his way through certain works with perhaps more authority than anyone except Richard Poirier has shown.

Blackmur, whose *Expense of Greatness* is echoed in Mr Holland's title, also subscribed to the idea that James's imagination was a self-sufficient power, but he withdrew his subscription. After being the most intense and absorbed of Jamesian explorers, who, in following a modulation of the forms of love in the last three novels, found occasion to refer to Dante's three realms—he might almost be said to have been gazing at James's version of the mystic rose—Blackmur suddenly turned on James in his second introduction to *The Golden Bowl*. He had detected, he wrote, a James who "means to do something with life"—to uphold his sense of himself at the expense of a denial of humanity. "It is one of those lies by which we extend ourselves beyond humanity and degrade the humanity of others." But to detect James's failure to make a psychic investment in the roles of grown men and women is tantamount to asking Maggie Verver to act as if she were confronted by betrayal, lies, adultery; that is, to ask her to descend into the bad air of the merely personal. It is a strange request indeed from the Blackmur who had for so many years rejoiced in the returns he got from James's imagination and cannot but lead one to wonder what had blinded him to the quality of what James provided.

This leads one to conclude that James's admiring readers have shared an impulse to conceal from themselves the sort of imaginative satisfaction James gave them; when once they confront it, some are moved to withdraw their assent. An analysis of Mr Edel's method in his *Henry James* supports this supposition. His first volume was published in 1953. It was preceded in 1951 by Frederick W. Dupee's admirable *Henry James*, in which James's nurture and character were kept steadily in view but were never confused with the books he had written. As the successive volumes of Mr Edel's biography appeared, the fifth and last in 1972, it became ever clearer that he, unlike Dupee, had substituted James's imagination for his character.

His enormous industry and his universally acknowledged capacity to write engrossing narrative obscured this fact. It was also screened by his use of psychoanalytic concepts, which seemed to provide an anchor in emotional reality. But this reassurance was unfounded. The introduction to Mr Edel's fourth volume has a passage on his employment of unconscious material which makes his distortion of Freud plain. He has been speaking of an "inescapable use of the buried materials of life and experience to which the artist constantly returns", and he goes on:

> I refer to the ways in which an artist fashions the myth by which he lives. The physical habits of the creative personality, his "sex life" and his bowel movements, belong to the functioning being and do not reliably distinguish him from his fellow humans. What is characteristic is emotional life and the way in which the emotions dictate—other elements and mysterious forces aiding—the exercise of the demonstrative and symbol-making imagination.

From this, it is apparent that Mr Edel never actually intended to discuss James's personality in the Freudian sense at all. He does indeed describe a "family romance" in which James is unconsciously mulling over his relations to father, mother, siblings, and such other figures as have taken on roles derived from these primary figures in his unconscious. As James in the sequence of his works arranges and rearranges this cast of figures, Mr Edel discovers in the process something he calls "self-analysis". The process completed, James is found to have published a case-study, called the New York Edition.

In other words, Mr Edel does more than merely subdue himself to James's works; he accepts as his own biographical premise the conception of biography which he quotes from James, "a quest of imaginative experience". The chronicler of James's imagination concludes that James's own work constitutes a "supreme biography". But there is sleight of hand here. James is not a Borges fantasy contrived to account for his works. We have in fact a logical circle: James had a determinate life, and his works show what that life was. It was his works.

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Although it is hard to believe it, he is genuinely unpolitical. He, and his writings, are profoundly self-centred. He is, by temperament, a resolute outsider. He went to Nazi Germany, to judge from his novels, like a child determinedly walking into trouble.

All this material is in *Black List—Section II*. It is the most undisguisedly autobiographical novel that can be imagined. He calls himself "H"—but Iseult and Maude Gonne (the latter ironically, not to say unsympathetically, portrayed), Yeats, Liam O'Flaherty and others are called by their real names. Mr Stuart would not be greatly interested in a discussion about whether this book is more appropriately termed fictional autobiography or fiction. He is not concerned with categories, as he is not concerned with politics. He is like the character described by H as "not involved in social or moral issues at all". Overshadowing the great historical events with which Mr Stuart, or H, is caught up, are the inner events, the changing obsessions which seem at different points to hold the key: sex, the life of Jesus, horse-racing, the mysticism of St Rose of Lima and St John of the Cross, drink, and sex again.

His social and artistic "black-listing" has been something that his imagination and his "awkward psyche" have needed and positively sought. Yet for all his determination to break new ground, *Black List—Section II* is conventional enough in its narrative style; in a desire perhaps to avoid inauthenticity or "fine writing", Mr Stuart writes sometimes painfully, roughly, even badly. There is no affectation in him. H in the novel is worried because "he saw his failure in his own novel to deal in any but the old currency", and was distressed because personal disaster did not seem enough to extend the imagination as he wished.

Yet *Black List—Section II* is astonishingly self-revealing, and a valuable document. For all his lack of concern with public issues, it describes from the inside the personalities and the preoccupations of the new Ireland in the years following the Easter Rising, in detail that could be taken as source material by historians, were it not that a so-called novel might be considered a suspect source: and there can be very few comparable accounts in English of Berlin during the war years, certainly not by an observer so waywardly neutral.

Redemption, set in Ireland after the last war, expresses many of the same anxieties. Ezra, the author-hero, is trying to piece his life together, to end his dying marriage and cement a new one. It is a very argumentative novel. Here is Ezra protesting against everything that is wrong:

> As soon as we have a little security, we settle down by our duck-ponds, and it doesn't matter whether it's a religious duck-pond, a cultural duck-pond or an economic duck-pond. It's all the same old mud....

Risks, therefore, must be taken. Ezra's wife answers his reproaches about her shortcomings with a reproach of her own:

> "And you, Raz? What have you done with your talent?"
> "I lost it. At least I risked it and I lost it", Ezra said.

Mr Stuart has risked his talent but not lost it. He uses the talent he has. He has the temperament and the dark aspirations of the writers H admired as a young man—Baudelaire, Dostoevsky, Poe, Emily Brontë, Kafka. The romantic myth of the artist is his personal myth.

The trouble may be that, so far, the vision and the courage and the life itself have not been answered by any one work that has been widely recognized as important (in spite of many published novels, mainly pre-war). In his own country he has his admirers, and increasing recognition, which he could exploit more than he does. But his approach to sexuality and to religion has not always endeared him to the Irish establishment, and he has encountered there a certain amount of what H called "enlightened neglect". His strength as a writer lies in his solipsism, in his determination to pursue his own line. He is not complacent and he does not compromise. His is one of those uncomfortable, inconvenient voices which, in the end, are generally heard.

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Secker and Warburg. £2.50.

rides into El Paso "on the
a bodeful day". There is a
et cushion, stolen from a
use in Creede, Colorado,
his crotch and the
it doesn't do much for the
ain in his groin. He is J. B.
last of the great shootists
fighter", a preliminary note
"is a word of recent
— and hero of this elegy
wry, ironic mode) for lost
ies. Glendon Swarthout is
tough on his characters:
of sentiment and you are
down by a dirty twist of
t in the next chapter—the
ain is cancer of the pros-
the doctor gives Books six
a bottle of laudanum, and
s that there must be a
ay for a gunfighter to go.

d up in the downstairs room
andsome widow's boarding-
the good things of a new
around him. Books reads
El Paso *Daily Herald* that
Victoria is dead. The news
is in town, and dying, goes
y telephone. The jackals
a newsman wants his story,
ndertaker his body—the
collects his hair clippings as
rs, Books sells the flesh but
the story; there is one more
ill to be played out, for the
that Books must die has
to town men who would
make a quick reputation by
cancer to the draw.

s reaches the point where
dversary within is about to
m down. The farmboy, the
t, and the cattle-rustler get
ll to meet him in the tiled
uralled splendours of the
Constantinople Saloon. He
painfully into his newly dry-
Prince Albert coat and
the street-car to his rendez-
The clinical details we have
n of Books's disease are
hed with tissue by tissue
s of the path of each
there was no exit wound
back, for the heart muscle,
and fibrous, poses a real im-
ent even to a bullet". More
ok than elegy perhaps, but
ook is a loving and lovely

Peter Campbell

Western approaches

By Jane Miller

NAOMI KATZ and NANCY MILTON (Editors):
Women of the Third World
317pp. Gollancz. £3.80.

The title of this anthology is daunting and so is the American editors' introduction, with its opaque, not to say ambiguous, remarks of the "All of the women in the book confront their situations as women" sort. The stories were first collected simply as examples of work by twentieth-century writers in Africa, Asia and Latin America, and since some of the stories are very good that was not a bad plan. There are women in all of them, as there are in most of the stories ever written, but it is tendentious as well as misleading to insist that the stories have as a common theme the peculiarly unfortunate plight of women in worlds which, if they are alike, are alike in sharing conditions marked by poverty, racialism and the conflict between tradition and new and Western ways. More than half the stories were written by men, and men suffer in them too.

"The Memorial Service on the Mountain" by the North Korean Czoe Zōng-Hūi is about an arranged marriage, as several of the stories are. A thirteen-year-old girl is so frightened by the advances of her one-eyed husband on their wedding night that she burns down his house and is jailed for six years. The best of the story is its detail and the way the other characters are treated: the heartbroken father too much in debt to withdraw from the financial arrangements of the marriage, the humiliated bridegroom, ashamed of his ugliness and the effect on his wife of his own inexperience and clumsy tenderness, his family, who are torn between concern for the child and loyalty to her husband. The child herself is beautifully seen as a child: sick with excitement at first, able to sleep through the journey to her wedding and noisy, adult grief, then overcome by homesickness and terror at her husband's mystifying antics. Sex education and more money might have helped that girl and her husband, though these are not seen elsewhere as easy solutions.

In Santha Rama Rau's wry piece of autobiography a young man and woman, newly "England returned", meet dashingly in Bombay restaurants to laugh at the absurdities of their families. The young man mocks the primitive blandishments of a cousin his parents mean him to marry, while his emancipated friend watches him manoeuvre himself into position to "fall in love" so that he can marry as he is required to. Relations between white South African liberals and their black servants have been watched by white writers. Ezekiel Mphalele's Mrs Plum is described with innocent acidity and no indulgence by the maid herself and seen in terms of the girl's own life and family and friends.

There are two strong and elegantly told stories by Chinese writers of the 1930s. In Lu Hsun's "Benediction" a young man returns to his home town and an elderly relative "who still lives in a world of religious interdicts . . . like an impenetrable forest". He tries to discover what happened to a young girl who once worked for his family and is now a "blown-out flicker", destroyed by the kinds of social agreement that impenetrable forest is there to protect. Shih Ming's "Fragment from a Lost Diary" contains the last words of an active revolutionary unable to leave her bed during a difficult pregnancy (from which she subsequently dies). Her dilemma is made more than simply a struggle between political and womanly drives by the author's exact and harrowing picture of sickness and incapacity.

It is hard enough for readers to respond to twenty such different voices, and no easier when, for book-making purposes, distinctions between them are blurred by imposed and falsifying views of what they have in common. This is the first time most of these writers have been published here. It is worth braving the title, introduction, dedication to the women of Vietnam and unhelpful notes to approach their individuality.

Soft options

By Julian Barnes

MAXINE KUMIN:
The Designated Heir
174pp. André Deutsch. £2.75.

SOL STEIN:
Living Room
309pp. Bodley Head. £2.95.

Maxine Kumin and Sol Stein both examine the pressures exerted by a conformist society on intelligent and perceptive American girls in their twenties; both offer convincing descriptions of crises of purpose; and both opt inexcusably for a soft-centred ending. Sol Stein saves his girl from an entirely understandable and seemingly inevitable suicide; Maxine Kumin allows hers to drift back into a state of near-marriage which she has already rightly rejected once before.

Mrs Kumin's Robin Parks grows up among various casualties of the sex war: an alcoholic mother, a grandmother who is desiccated by adherence to social form, an aunt whose late-flowering lust results in extensive financial and psychological damage. They represent warnings as well as pressures for Robin, who is "drying out between lovers": should she choose Jeff, a dropped-out architect who offers her a wheat-germ marriage and a life of quoting Thoreau, or David, a TV chat-show slicker? Mrs Kumin's portrayal of Robin's conscientious search for what Norman O. Brown (one of her gurus) calls "the one true and literal meaning" of life maintains a reasonable balance between sympathy and scepticism; the details are tellingly organized, and the set-pieces—a consciousness-raising group in tough action, family disharmony over the Seder table—are pleasingly ironical.

Mr Stein's prototype is Shirley Hartman, a Madison Avenue advertising executive whose career and life-style appear to spring from the pen of a copywriter selling his own profession. Taking on men on their own ground, she cuts through office politics by making herself indispensable; on the Dick Cavett show she displays poise and wit; and, to show social commitment, she devises an urban renewal scheme in Harlem. Nothing, you might think, could go wrong. But at work she discovers that "the truth will not make you free, it will make you unpopular"; at home, her distant intimacy with a man who sits around trying to rewrite the Ten Commandments is blighted: she wanders up to the roof and prepares to jump. Mr Stein nods an ingratiating explanation towards women's lib—"The history of the world is the history of one half of the world: men"—but the gesture is ritualistic: Shirley Hartman's crisis is professional rather than sexual, and not specifically contemporary. Mr Stein is both more assertive and less believable than Mrs Kumin: his smoothly greased narrative is littered with cut-price epigrams (see above) that typify the confident but unexciting level of his thought.

Peter Somerville-Large's *Couch of Earth* (191pp. Gollancz. £2.50), a first thriller, gives an excellently horrible picture of Caspian Iran, recalling all the sordid incursions of the cheapest Western culture on the poorest people.

CARLOS CASTANEDA
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Challenges to classical logic

By P. F. Strawson

SUSAN HAACK:
Deviant Logic
191pp. Cambridge University Press. £3.80.

Are non-standard logics really rivals to classical logic? Could there in principle be good reasons for adopting a non-standard logic? (Are there in fact such reasons?) Could any reason for change be a reason for merely localized change or must a well-motivated change apply across the board?

Susan Haack's answers to the questions of general principle are bold and uncompromising. She shares Quine's view that no statement is immune from revision, not even what we hold to be the truths, or laws, of logic. But Quine's own pragmatism is tempered, as hers is not, by a doubly entrenched conservatism where classical logic is concerned. First, he is inclined, for logic, to view with tolerance the sharp distinction between meaning-change and factual belief-change which elsewhere he treats as spurious; so that a deviant logician need not be construed as maintaining anything strictly incompatible with what a classical logician maintains. This would not by itself exclude revision of logic, in the sense of substitution of one logic for another, if a good enough case could be made for the change on grounds of simplicity and economy of overall system of beliefs. But such is Quine's sense of the "beauty and convenience" of classical logic that he does not think that any, even local, revision of this kind would be the best way to keep the conceptual ship afloat and efficiently moving through the waters of experience.

Dr Haack will have nothing to do with either of these defences. A logic is a theory like other theories, distinguished indeed by its supreme generality, but up for revision in just the same sense as the others; genuine rivalry is no more ruled out between logical than it is between physical theories. As for simplicity, there is no a priori reason to suppose that a deep-cutting change, such as a change of logic must necessarily be, may not promote overall simplicity in a belief-system, even if it complicates logic itself.

Dr Haack raises the stakes yet further. A logical theory is, after all, not *just* a theory like others. Its claim to be a logic is a claim to *complete* generality, a claim to be a part of all theories, not simply a part of a special theory with a special subject-matter. Contending logics (she concludes) cannot, like contending monarchs, be content to divide up the available territory between them. For logic, it is all or nothing.

But are there in fact good reasons for dethroning classical logic? Does classical logic ever in fact clash with other accepted principles in such a way that the best means of avoiding the conflict is a modification of logic? Uncompromising on the question of principle, Dr Haack is notably cautious when it comes to the matter of practice. Descending to cases, she throws boldness to the winds. Advocates of logical deviance have based their various arguments for one or another favoured deviation on one or more of a variety of grounds: on the problem of future contingents; on intuitionism in mathematics; on the vagueness of some predicates; on problems in quantum mechanics; on the occurrence of denotationless singular terms; on objections to the classical commitment to a non-empty universe. Dr Haack examines the arguments in each case with exemplary care, but finds that in none of them has a conclusive reason been shown for abandoning any classical principle. She does venture tentatively one positive suggestion: that the problems of singular terms and existence might be solved by adopting a substitutional interpretation of the quantifiers, an interpretation which might also be recommended on other grounds (e g, in connexion with quantification into intensional contexts).

This proposal that the quantifiers of standard logic should be interpreted substitutionally is, on the face of it, something quite different from a proposal to replace the standard by a non-standard logic. Dr Haack commends the proposal as involving no loss of either simplicity or comprehensiveness. But there is an oddity in this last claim. One may agree with Dr Haack that a logician has more to do than simply to systematize the valid inferences of informal argument. But it would be strange to claim comprehensiveness for a system which left informal argument with no logic of generality at all; and, though it may be "open" to anybody to adopt a substitutional interpretation of the quantifiers of the predicate calculus, the informal talker may reasonably and relevantly protest that this was not what he meant at all by his "any", his "no", his "ev "some", nor indeed meant by these words age in which the terpretation is exp

The merits of Dr Haa a survey of its subject Her range of reference her writing both clea Much material is hand space with no sense o or strain. Each touches is related to possible solutions, some not involving, a non-standard logic. comparisons among themselves are helpful ment of philosophical often judicious and Anyone interested in will learn from her bo be stimulated by it to

What is a little di that she was not hersel or goaded—by the contr the bold theoretical adopts in the first part and the cautiously neg of the second part retrospective thought relation of classical logic thinking and discourse stands, classical logic, idealization of the struc positional thinking and a system complete in its sufficient, which unique clarity the rel structural features it sele It is selective, it allows mentation. Because it is zation, it can allow the its principles can be applied across the board ates suburban accretions fications of fit. But the rival in sight.

The egocentric epistemologist

By Peter Hacker

JOHN L. POLLOCK:
Knowledge and Justification
348pp. Princeton University Press (AUPG). £7.90.

The salient problems of epistemology turn on the nature of the evidential relations between types of statements. Statements about objective particulars, other minds, the past or general laws of nature are epistemically problematic. The grounds for making cognitive claims expressed by such statements consist of statements about perceptual experiences, behaviour, memory or singular observations. The supporting (unproblematic) statement does not entail the corresponding problematic statement, although arguably it provides the only ground for its assertion. With what right, then, do we claim to know statements of the problematic class?

The central concern of a philosophical "theory of meaning" is to provide a systematic account of what is involved in understanding the meaning of an expression. The fundamental notion here is not that of meaning, whether conceived as an abstract entity or not, but that of grasping the meaning of an expression. A systematic analysis of our language-using ability will yield an account of the functioning and articulations of language, for the nature of an ability is to be seen in its exercise. From Descartes onwards, with some notable exceptions, philosophical semantics was crippled by psychologism. Since Frege freed semantics from the shackles of idealism the pivotal notion of the dominant theories of meaning has been that of the truth-conditions of a sentence. To know the meaning of a sentence, it is argued, is to know its truth-conditions, and to know the meaning of a sub-sentential expression is to know its contribution to determination of the truth-conditions of sentences in which it may occur.

One outcome of truth-conditional semantics has been to render traditional problems of epistemology insoluble. For, if the meanings of statements of the problematic class are taken as given (in terms of independently understood truth-conditions), then the only nexus between such statements and their evidential support is empirical (either inductive or hypothetico-deductive). Alternatively, if their meanings are to be given in terms of the meanings of their evidential support, then the evidential nexus must be logical. This yields a reductivist epistemology of one type or another.

John Pollock argues cogently that neither of these alternatives is acceptable. What is needed is a replacement of a truth-conditional account of meaning by an analysis in terms of justification conditions. He supports this radical suggestion by consideration of what is involved in, and how we determine, possession of a concept. The notion of truth-conditions does not, of course, drop out of the picture, but it assumes a derivative role in the general account. The notion of justification conditions for belief is analysed with much care and insight. Professor Pollock emphasizes that classical epistemology was bedevilled by its commitment to the view that a logical reason must be conclusive (entailment), in order to guarantee truth. An account of meaning in terms of justification conditions, however, admits, indeed requires, logical reasons that are inconclusive. Logically good reasons guarantee justification, not truth; they are defeasible, but if not defeated they confer certainty. Professor Pollock's typology of distinct kinds of reasons, and of kinds of defeating condition, is comprehensive and illuminating.

The bulk of *Knowledge and Justification* is given over to applying these programmatic ideas to epistemology. Professor Pollock examines successively the nature and grounds of perceptual knowledge, both of sensible characteristics and of material objects instantiating them, of memory and knowledge of the past, of induction, other minds and self-knowledge, and knowledge of logical truth. Here, alas, the high hopes raised by the boldness of his programme are disappointed.

His analysis of perceptual knowledge is a much-modified version of Roderick Chisholm's phenomenology. It is, therefore, egocentric, in the sense that the private and subjective is epistemically and semantically prior to the public and objective. "Ways of being appeared to" (e g, redly, noisily, etc) provide the incorrigible justification conditions for objectivity judgments. This in turn requires a distinction between comparative and non-comparative ways of being appeared to, and an assignment of semantic priority to subjective (non-comparative) appearance concepts.

Similarly questionable man oeuvres occur elsewhere. Professor Pollock argues that the justification conditions of statements about the past are to be traced back to statements of subjective recollection. Recollection itself, however, is alleged to be a distinct phenomenological state, unique but indescribable. It thereby becomes obscure how the expression "recollect" is assigned a sense, how its sense is explicable, and how the state it allegedly names is communicable. Similar Cartesian aberrations occur in Professor Pollock's discussion of personal identity. He argues that self-ascription of current psychological states is made on the basis of experiencing those states. Phenomenological states, according to Professor Pollock, are "subject to introspective demonstrative reference". Again the private is semantically and epistemically prior to the public; not surprisingly the Strawsonian analysis of persons and psychological states is rejected, albeit on flimsy grounds, and the aged argument from analogy is duly flogged through its halting paces.

By the time one has reached this stage one's capacity for surprise at the incongruous coupling of Constructivist and Realist principles is numbed. It is therefore only with mild shock that one discovers in the final chapter that Professor Pollock is a Platonist with respect to truths of reason, and that our knowledge of logical and mathematical truths is alleged to result from a faculty of logical intuition which provides prima facie reasons for judgment regarding the a priori and the necessary.

The detailed flaws in Professor Pollock's arguments cannot be examined here. But an explanation of what has arguably gone wrong is owed to those who are sympathetic to his grand strategy, yet would shun his tactics and conclusions. He began with an exciting programme of exploring an account of meaning in terms of justification conditions and applying it to epistemology. He seems unaware that this programme was extensively and variously explored (in four distinct phases) by Wittgenstein from 1929 until his death. He appears equally oblivious to its connexions with intuitionistic mathematics, an aspect extensively discussed in recent years by Michael Dummett. Knowledge of these endeavours might have prevented Professor Pollock from neglecting a range of fundamental semantic issues which are crucial to his undertaking.

Although his inspirati reorientated theory of me initial insight is quickly under the weight of C subjectivism. Meaning only be teachable and lear above all communicable. T the meaning of an expres ask for an explanation of and an explanation of terms of justification must ensure the publicity municability of meaning, a providing grounds for de whether a person has gra meaning of the expressio how to use it correctly sesses the linguistic comp which grasping the mean sists. But, given the choice jective, private foundation knowledge and meaning is given by what justifies claim this is, of course, Professor Pollock necess himself committed to the simple (unanalysable) co assigned sense by private experiences. this make it extraordinarily to see how meaning is cable, it also presupposes gibility of private definition. It further consciousness and self- ineffably mysterious.

A further ramification sor Pollock's order of rity is a fundamental his arguments against His method is to treat the conclusions as a reductio scepticism shows that we know such and such, so worse for scepticism. rect, this is pure dog there is no reason why Pollock's dogmatic "des should triumph over dogm ticism. If, however, the semantically prior to the then a condition for the questions making any sense his scruples are groundless structivist account of terms of *public* (defeasible fication conditions is manded by transcendent ments. And it is equally that Kant was right in cl scepticism can never be rily rebutted by dogmatic tivism.

Such qualms and should not, however, portance and originality of Pollock's programme. *and Justification* is a attempt to break away restrictions of classical ogy.

...st innocence

...S. Turner

...WILSON:
...Be Happy
Michael Joseph. £6.

"Wilson, Sandy" the index ...st visits to cinema", "first ... theatre", "sees first musi... persistent visits to cinema" ...ly visits to theatre". In ...r autobiography this would ...smile, but Sandy Wilson's ..., as the jacket says, "an ... to trace the pattern of ...d influences that led to ...'s success". No one can ...t "persistent" visits to ...entertainment, in the great ..."One Thousand Seats For ...Six", powerfully fuelled ...tions of the creator of *The ...end*, that affectionate pas... the 1920s which lost so ...its innocence in the show-...jungle.

... Wilson's grandfather was ...ent mill-owner living at Ban-...n House, Bannockburn, but ...ies vanished and young ...ew up surrounded by pay-.... He was, however, able ...prep school and Harrow. The prep school had a "daft rule that one couldn't go to a film for three weeks before the beginning of term, because cinemas were supposed to be full of infectious diseases". At Harrow he rather shied from exercise, or "ecce", and was happiest when looking at stills outside cinemas. Harrow was tolerant and easy-going and he did not resent the public-school ethic. "I was a scholarship boy", he writes. "I had worked extremely hard to get there, and it was what my family wanted for me, so that was that." They do not come like that any more.

In the 1930s, when all entertainment seemed to end in a tap-dance, the young Harrovian was yearning to compose, act, write sketches and produce. Among his non-theatrical influences were *Vogue* and the Claudius books of Robert Graves, from which a school chum retailed to him recherché titbits about sex. After the Second World War broke out he thought it more agreeable to accept a War Office invitation to learn an Oriental language than to become a private soldier: but mastering Japanese was so difficult that he decided to become a soldier after all. The Personnel Selection Officer was unamused when confronted by a Harrow boy who volunteered to be a front-line cook. After a session with a psychiatrist Private Wilson was sent as an ordnance clerk to the Middle East.

It is always fascinating to read people's explanations of why they decided not to apply for a commission. One of Sandy Wilson's reasons was that, in the ranks, he would have "a unique opportunity to investigate the tastes, opinions and affections of the people who, all being well, would form the bulk of the public whom I hoped eventually to entertain". At Shaiba he decided to vote Labour.

After the war he had two heady years at Oxford, dabbling deep in theatricals. He decided that his real talent lay in writing and composing; and, astonishingly, for the next five years he made a "slender, but adequate" income turning out songs and revue sketches. The idea of *The Boy Friend* was suggested by the actress Diana Maddox. For the first hour-long version, produced by Vida Hope at the small Players' Theatre, he was paid £50 (we are not told what he eventually made from it). He gives a detailed account of the birth pangs:

> Skirts were worn at knee-cap level and dance movements would reveal the girls' underwear, so that too had to be accurate; perusal of fashion magazines revealed that the correct wear was directoire knickers, a modified type of bloomer caught by elastic a little way above the knee.

The Boy Friend, as I recall, was a triumph of charm over directoire knickers.

Mr Wilson was deeply unhappy about the Broadway production. Two ruthless impresarios ruled that a show intended as a gentle lampoon was to be played as strident, mocking burlesque. He was thrown out of the theatre by strong-arm men. The cast held a first-night celebration without him. He seemed incapable of realizing that he was only the author. The show was, of course, a hit. Germany staged *Der Boy Friend*, but in Paris *Le Boy Friend* was "a howling disaster". Seven film treatments were written, in one of which the scene was switched to Chicago.

Worse was to come. Ken Russell acquired the film rights from Metro-Goldwyn-Mayer and signed up Twiggy. The result was "a *walpurgisnacht* of self-indulgence". Mr Wilson tells how Metro-Goldwyn-Mayer tried, in the fashion of film companies, to have all stage productions stopped for the period of the film's run, but were suitably snubbed. *The Boy Friend*, one gathers, is always being produced somewhere and is a great favourite of amateurs.

At times this cautionary theatrical tale is told in the style of a television documentary, with old friends coming in on cue to say their piece. Mr Wilson is unsoured by his grievances. He tells us little about his private self; the book is essentially a record of professional toils, aspirations and achievements. For some, there may be too many details, too many names. Mr Alistair Cooke, who once said that any impresario taking *The Boy Friend* to Broadway ought to have his head examined, is described, inadvertently no doubt, as an "English ex-patriot".

The Boy Friend in London, 1954: it was first produced at the Players' Theatre, and had a second season there before moving to the West End and Broadway.

...ols and their fall

...toria Glendinning

...EA STRAUS:
...es
...odley Head. £3.

... Straus takes her title, ..., from Proust: "It is the ...of other people that they ...ely the showcases for the ...collections of other ... It is through other people ...rough her perception of ...at she continues the auto-...ical *causerie* begun in her ...book, *Thresholds*.

...Straus is by nature a hero-...per. The idols that first ...her comfortable, German-...New York girlhood, and set ...tern for all that was to come, ...ynn Fontanne and Alfred .... When she was ten, travelling ...parents home from Europe ...Berengaria, she stalked the ...pair round and round the ...nd fell in love with both. ...appened to her with the ...oreshadowed the fate of all ...es: they grew old and lost ...agic. Recently she encoun-...them in an elevator: "He ...whitehaired, she, henna-dyed, ...arlet raincoat."

...ll her heroes have been pub-...ers. There was Skinny, her ...ve, who took her to tea ...at the Casino-in-the-Park—...more—and pleasured her ...ly at home on the brocade ...under the lithograph of Notre .... And there was Dr Buchanan, ...etrician of later years, who ...d a mysterious power over ...he supervised the birth of ...: "His eyes met mine and ...eir still darkness a powerful ...shot through me." The child-...phase over, his feet of clay ...alarmingly apparent. But ...her idols have been famous, ...ce her marriage to publisher ...Straus, literary.

...husband was Colette's pub-...America. Colette is a writer ...admired by Mrs Straus, and ...more than a little of Colette ...own style. She is, one might ... rich man's Colette: she ...a bit too much of everything. ...she is dining with Maurice ...ket, after Colette's death:

> ...a bowl of fruit was offered ...ped myself to a peach. Before ...my first bite I fondled its ...bold perfection, enjoying the ...of its fuzzy skin like the ...of an infant's head and its ...-like orchards in the sun. ...then I knew that Colette ...nearby, the sorceress-inter-...of nature was present, con-...up by her husband's gentle ...lamp-like spell.

...Goudeket let her down; as he ...older his spiritual affinity ...Colette seemed to diminish. He talked to Mrs Straus's husband about royalties, and "Colette was absent".

Other great men who failed to behave like gods were T. S. Eliot and Teilhard de Chardin. Eliot had been a literary idol since college days; but, when she and her husband visited him in Robert Giroux's flat in New York, Mrs Straus was disconcerted to find him twirling a gold swizzle-stick and speaking "in a clipped British accent about the difficulty in finding accommodations in the Virgin Islands". It was years before she was reconciled to the "triviality" of her "Eliot encounters".

Teilhard de Chardin was a family friend, "but none of us was specially concerned with his ideas". This hero did not let her down; she failed, at the time, to identify him as such. In another dining-room vignette, she describes a lunch at her father's house. Mrs Straus's brother was at that time married to the film actress Linda Darnell:

> I see her in full opulent colour, with wide rich brown eyes and flowing dark hair; having just arisen she was wearing a negligée that revealed a broad expanse of snowy white chest and the deep cleavage of her bosom like an alpine ravine.

There she sat, sipping pure gin, with a mangy marmoset perched on her shoulder; and next to this exotic pair was placed Teilhard de Chardin. After lunch, before the coffee, he disappeared — understandably — for a long nap on father's bed.

Mrs Straus has had ample opportunity to study the sort of person whom she calls a "culture professional"—"someone who promotes the arts, which, in turn, enhance his own status". Her attitude to such people is ambivalent. As a young married woman with literary aspirations, she was enchanted by the culture professionals, who seemed to hold the key to a new world. But disillusion strikes here as well, and brings her dangerously close to waspishness—softened by nostalgia—in her characterization of what, in later years, these friends become. And some of her friends have come to sad ends: Charles Jackson, for example, the author of *The Lost Weekend* and a loved companion, was ruined by the alcoholism about which he wrote so profitably.

Mrs Straus has chosen to present her life chiefly through her relationships with people, whom she has greatly admired and has, subsequently, grown out of or found wanting. It is her faculty for enthusiasm for a new person or a new cause which gives her writing its very individual intensity. *Showcases* could fairly be criticized as being appallingly overwritten. She has the ingenuousness which is both a strength and a weakness, which is more common among Americans than among Europeans, and which results in an impression of youthfulness, however old or clever or worldly the person may be. She mourns her own increasing inability "to strike gold dust" from the literary scene, but sees herself as still a hero-worshipper, "a misguided mystic, always searching for a fragment of the divine in the human scene". Seek, and ye shall find—over and over again.

Ponce asinorum

By William Feaver

WILLIAM DONALDSON:
Both the Ladies and the Gentlemen
199pp. Talmy Franklin. £2.95.

A ponce's life isn't all Mac the Knife and Cable Street carve-ups. It can be highly respectable, or at any rate discreet. William Donaldson regards it as something not unlike stage production (he was the original impresario for *Beyond the Fringe*) and French farce in the classic sense. His world is stocked with types for all tastes: Dawn Upstairs, Black Dolores, Big Elaine and Motor Show Polly. His is Emma Jane, his former temp secretary, who turned her charms to less taxable fields. She wouldn't treat him as a love-object, though she took care to give her William a clothes allowance large enough to enable him to look well among his fellows. Quite what Mr Donaldson's function was it is difficult to establish. He had to be around yet unobtrusively so. He had to supply essential creature comforts, but nothing that could encroach upon the business.

This is quite a romp of a book, though, true to its subject, it offers and implies rather more than it provides. The style is workmanlike (you can see that Mr Donaldson read English at Cambridge) and the clevernesses are well spaced. He is best when he stands back and, like some rogue sociologist, notes the liking among "the trendier whores" for Jeff Banks tops and building society investment. Mr Banks's business has hit the rocks and the building societies are doing exceptionally well at the moment, so perhaps things are stirring in the whoreage business. It's to be hoped Mr Donaldson will stick to the second oldest profession long enough to give us further revelations: it would be sad if he signed away the film rights and sold out.

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By Gerald Abraham

GASTONE BELOTTI:

F. Chopin l'uomo

Three volumes

1,632pp and 60 illustrations. Senigallia: Sapere.

Gastone Belotti has presented Italian Chopin-lovers with what may be not unfairly described as a *polpettone*, a very large book but not a very good one. Into the three very fat volumes of *F. Chopin l'uomo* he has poured—not distilled—the results of a vast amount of reading. He has studied practically all the available literature on Chopin's life—he does not discuss the music—in various languages including Polish, and he quotes from it very generously. The trouble is that everything is put in, everyone's opinion on every topic, followed by Belotti's own verbose and not always perspicacious comment. For instance, sixteen pages are devoted to the date of Chopin's birth; not only Mateusz Gliński (as he appears to think) but Arthur Hedley and most modern authorities have long agreed on March 1, 1810, but Belotti decides for the old error, February 22.

He rightly disposes of the tale of the composer's descent from a Pole, Nicola Szopa, who had followed Stanislaw Leszczyński to Lorraine, but his own treatment of proper names is unhelpful. Not only do Chopin's mother and sister become Giustina and Lodovica, and he himself Federico, but all other Christian names are Italianized throughout so that we encounter such characters as Carlo Baudelaire and Enrico Heine, Giovanni Brahms and Giovanna Guglielmina Stirling.

This juggling with Christian names possibly accounts for the apparent conflation of the Humboldt brothers into a character who "si occupò molto della rivista *Cosmos*", though how Glazunov became "*Giovanni* Alessandro" defies explanation.

These are near misses but sometimes Belotti is right off the target. In December Chopin writes from Paris to his old master Elsner about the difficulty musicians find in getting jobs in theatres, "and when this does happen as with Thomas at [the] Leopoldstadt, one gets no artistic recognition even if one is talented". To this, Belotti characteristically provides an inch and a half of biographical footnote about Ambrogio Thomas; but Chopin is talking not about Ambroise Thomas, who as the footnote itself shows was then a student at the Paris Conservatoire, but about his friend Tomasz Nidecki who was working at the Theater in [illegible] at Vienna.

Chopin has suff[illegible] most composers fro[illegible] of hoaxes and for[illegible] easily disposes of [illegible] *Frédéric Chopins* T[illegible] published in the [illegible] in 1907, exposed al[illegible] not even mentioned [illegible] sible biographer fo[illegible] Having done that, [illegible] print the genuine [illegible] Chopin wrote on [illegible] of Warsaw, with th[illegible] merely that this is th[illegible] tion of the complete [illegible] but "I believe the fo[illegible] graphical work devote[illegible] Yet it appears [illegible] Hedley's *Selected* C[illegible] *of Fryderyk Chopin* [illegible] to have read the[illegible] would have told him [illegible] known correspondent [illegible] he speculates in an [illegible] note was unquestio[illegible] Fontana).

But the most imp[illegible] controversy of modern [illegible] concerning the authe[illegible] alleged bawdy love-lett[illegible] Potocka. Belotti discu[illegible] comes to the—no do[illegible] conclusion that they [illegible] But his discussion is [illegible] out-of-dateness. He t[illegible] copies "which no on[illegible] But a number of peop[illegible] them. (And it may be [illegible] of the photocopied le[illegible] doubtedly genuine, th[illegible] pens it is not a lo[illegible] bawdy, and bears no [illegible] it was addressed to De[illegible] been torn into four or [illegible] but that is quite [illegible] mystery.) Belotti's bo[illegible] lished in 1974; his pref[illegible] 1969. Two years before [illegible] Smoter had published [illegible] '*listy*' *Chopina do* [illegible] *ckiej* (Cracow, 1967), a [illegible] opened a new chapter [illegible] troversy; but there is [illegible] Giorgio Smoter in [illegible] main text or his biblio[illegible]

Gang warfare

By Robin Maconie

CORNELIUS CARDEW:

Stockhausen Serves Imperialism

125pp. Latimer New Dimensions. £3.

HUBERT S. HOWE, Jr:

Electronic Music Synthesis

272pp. Dent. £6.50.

Neil Sedaka puts it very neatly: "Nobody loves an over-age groupie now." And there is nothing quite like the rancour of a disenchanted camp-follower of the avant-garde music scene, except perhaps this latest tract from Cornelius Cardew. Some of it not so late, either. His attacks on Cage and Stockhausen, which form the soft centre of this bitter confection, were widely publicized over the air and in the pages of *The Listener* three years ago. They were unconvincing then, and remain so now.

If he could argue a sensible case, and there is one to be made, as is shown by the disagreeable if at least intelligible contributions of Rod Eley (yet another history of the Scratch Orchestra) and John "Flasher" Tilbury (on Cage's *Music of Changes*), there might be some reason for replying. Cardew doesn't even try to argue. He is as convincing a polemicist as he was a composer. His logic is gang logic, his cause a slogan.

Composers are commonly supposed to be inarticulate, inoffensive creatures. It's what makes them so sympathetic, so easy a prey to the social parasites that shamelessly exploit them. Cardew's emergence as a model of objectionable inarticulateness was something new. To some extent the tactic has worked. Well-meaning critics of this and Cardew's earlier *Scratch Music* (reviewed in the *TLS* October 27, 1972) have charitably attempted to argue for him the issues he is evidently incapable of formulating, under the impression that discussion was what the author intended. In so doing, of course, they have only assisted in perpetuating the class tyranny against which, if he is to be believed at all, the author is protesting.

The least one can do for Cardew is give him credit for meaning no more than what he says. To do so is to realize that he is not engaging in any coherent discourse at all. Cardew's business is the creation of a personal myth. Let not the reader, by addressing himself to what the author might mean rather than to what he actually says and has achieved, give that myth currency. Music is in enough need of reform without the blundering of incompetent propagandists.

Electronic Music Synthesis is a useful book, though not quite in the way Hubert S. Howe Jr intended, I suspect, nor as its title leads one to believe. More than half is taken up with explaining what a recording studio is and how everything works. On the question of facilities Mr Howe is expertly informed, and the book is a concise and intelligible primer on how to set up a professional electronic studio on American lines. It may be recommended unreservedly on this score alone to heads of music departments—and there are more of them than one cares to imagine—contemplating an investment of this magnitude without knowing the second thing about the language, function or specifications of essential tools.

When he comes to computer music Mr Howe is his own expert, and his clarity of exposition suffers as a result. But even this part is an improvement on the chattering intensity and punched-card prose which until recently dominated the social pages of the journal *Perspectives of New Music*. And its value may well turn out to be as a historical guide to the thinking of those beyond the vanishing point of music whose diligence has been so earnestly misdirected all these years.

Mr Howe is inventor of a general-purpose computer music program called MUSIC4BF, and he outlines how to go about synthesizing No 4 of Webern's "Five Movements for String Quartet" in these terms. This may not look much like original thinking, musically, and Mr Howe is quick—perhaps too quick—to enter a disclaimer that his work has anything to do with actual composition. Synthesis is one thing, he asserts, composing another, and yet, while applauding a candour unusual in his field, one cannot ignore the underlying thought that whatever it is, if it is to be of any use at all, it ought to be useful for composing.

In his haste to make music fit the computer, however, the author ends off on a series of disastrous assumptions. The aesthetic embodied is a communications aesthetic (not for nothing was most of this research initiated by Bell Telephone Laboratories). It is not musical. Music is analog. Sound propagated in space is analog information. Human hearing is essentially analog. Music notation is part analog, in visual terms predominantly digital. Computers are digital. The music that computers can at best inadequately and clumsily imitate is printed music; when it comes to turning printed music into sound computers are no good at all. The concepts and techniques proposed by Mr Howe are arresting, certainly, but their justification is outside the realm of musical ideas, as their application is beyond the ordinary composer's nurse

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GOLLANCZ

Monteverdi at Mantua

By Denis Stevens

CLAUDIO MONTEVERDI:

Lettere, Dediche e Prefazioni

Edited by Domenico de Paoli

426pp. Rome: de Santis.

[illegible] conscientiously prepared [illegible] translation of the corre[illegible] of a major composer adds [illegible] touch of contrapuntal [illegible] any serious investigation [illegible] and music, one cannot [illegible] grateful for a new attempt [illegible] a critical edition of [illegible] letters, dedications, [illegible]. Domenico de Paoli's [illegible] Monteverdi, published in [illegible] never translated into Eng[illegible] him to be a knowledge[illegible] sympathetic interpreter of [illegible]graphical and musical mate[illegible] available, and the persua[illegible] of new theories as [illegible] fresh discoveries. *Lettere, [illegible] e Prefazioni*, which offers [illegible] copious notes which are [illegible] rather than purely [illegible], clearly sums up his [illegible] during the intervening [illegible]

[illegible] the importance of the [illegible] and prefaces of Monte[illegible] [illegible] works, it is the form [illegible] of his autograph letters [illegible] attract our attention today. [illegible] the last decade of his [illegible] period, and illuminate his [illegible] in Venice, Bologna, [illegible]. They describe in fasci[illegible] detail his views on perform[illegible] practice, his way of working [illegible] librettists, and his outlook [illegible] dramaturgy. And, far beyond [illegible] of technique or aesthetics, [illegible] display the seamier—and often [illegible]—side of life at a great [illegible] court where the archers who [illegible] part of the duke's body[illegible] enjoyed a salary and perqui[illegible] somewhat in excess of those [illegible] to his director of music.

[illegible] letters have had a curious [illegible] of misinterpretation, not un[illegible] similar fate from which [illegible]verdi's music has suffered, [illegible] still suffering. Stefano [illegible] published an impressive [illegible] of those letters preserved [illegible] Archivio Gonzaga, Mantua, in [illegible] his versions are textually accurate for the most part. In [illegible] Henri Prunières made more available as an appendix to [illegible] study of Monteverdi, and [illegible] years later a supposedly com[illegible] edition appeared bearing the [illegible] G. F. Malipiero. Unfortunately the hirelings who undertook the mammoth task of transcription on his behalf were woefully inadequate, and to make matters worse their garbled version was sent unchecked to the printer. Subsequent translations based on this near-nonsense have understandably shared its main characteristics.

The need for a new, accurate, and critically annotated Italian text is therefore both apparent and considerable. De Paoli has improved to some extent on Malipiero's version, correcting such obvious misreadings as *campagna* for *compagnia*, and *farmi* for *favore*. He has explained concisely some of the more obscure references, such as the Cremonese dialect phrase *prendere a bazzolo* used when highwaymen carry off most of Monteverdi's personal belongings, hung from a pole balanced on the shoulders of one particular ruffian. He identifies many of the persons mentioned, either by Christian name only or by sobriquet, in the course of the composer's hastier communications. His introductions to the individual letters set the historical scene and introduce the main characters.

Nevertheless a careful comparison of de Paoli's text with the originals tends to reveal an inconsistent approach. The first extant letter, in which Monteverdi begs Duke Vincenzo for the vacant post of musical director, follows Malipiero in its faulty spelling and lack of punctuation. It has often been stated that Monteverdi's prose style rushes headlong to its final cadence, without thought for clarity of meaning and balance of phrase; but even the most cursory glance at the originals shows that the necessary punctuation (although different from ours) is all there. It is certainly clear in this first letter, which is—exceptionally—in the hand of a skilled scribe.

Although the introduction to the letter is lengthy and discursive, it misses the mark in more than one respect. Two typographical errors mar the very first line, announcing the date as November 26, 1607, instead of November 28, 1601. The singer Serafino Terzi appears under the guise of Razzo and Basso; the composer Benedetto Pallavicino acquires the name Bernardo, retiring to a monastery in 1612—a fact which is strangely at odds with Monteverdi's mention of Pallavicino's recent death in 1601.

De Paoli's annotations in the Personalia section confuse the issue still further, for he cites an obituary notice (extracted from the Mantuan archives at the instance of Henri Prunières) giving the date of Pallavicino's death as November 26, just two days before Monteverdi sent off his letter to the duke. No wonder the composer felt some embarrassment in applying for a vacant post whose previous incumbent was not yet buried! It is just as well that de Paoli did not know the article published in 1952 by one of his own countrymen, Claudio Sartori, who was under the impression that Pallavicino died in July. This error is found in all musical dictionaries published up to the present time, in spite of the fact that Prunières made his discovery in the early 1920s.

The reader thus remains unenlightened, for he is nowhere told that the Pallavicino who led a monastic life was not the composer but his son; nor is he told that Monteverdi's letter could never have reached the duke at Canissa (Nagykànizsa), for the Mantuan army had retreated to Vienna by the middle of November. De Paoli ends his introduction with a helpful guess as to Monteverdi's intentions with regard to the music at the ducal basilica of Santa Barbara. Gastoldi was indeed in charge of the music there, and Monteverdi was not out to usurp his colleague's position. His request to the duke was in the nature of a general directorship of music, mainly concerned with the secular music at court, but also responsible—albeit indirectly—for what went on in the matter of liturgical music.

The marriage festivities of 1608 in honour of Francesco Gonzaga and Margherita of Savoy involved Monteverdi both as composer and director. His official position, combined with the amount of extra work he was obliged to take on, took a heavy toll on his health and he tried to recover and recuperate at his father's home in Cremona during the late autumn. But a peremptory summons to return to his duties brought forth a letter of unusual length, not untinged with bitterness; and this he sent to the councillor Annibale Chieppio on December 2, 1608.

De Paoli's edition is in this particular instance nearly perfect, and his commentary is of comparable standard except for one point—the music requested in the previous year (1607) by Duke Vincenzo was not *L'Orfeo*, but *L'Arianna* and *Il Ballo delle Ingrate*, for these were the works intended as "musiche delle nozze". The various notes are helpful, in view of the difficulty of Monteverdi's style and vocabulary.

In addition to the 124 letters ranging from 1601 to 1643, de Paoli prints a memorandum to the Procurators of St. Mark's, telling of an attack on his person by a dissatisfied and rambunctious singer. Among the more recently discovered documents are two short notes to the Doge, neither of them very important; and a letter from the sequence of documents concerning the festivities at Parma in 1628, first described and reproduced by Albi Rosenthal. In 1619 Monteverdi began to correspond with the highly artistic and musical Duke of Bracciano, Paolo Giordano II Orsini, and the texts of three letters first discovered by François Boyer in the early 1920s appear in print for the first time. Boyer later found a fourth letter, which he briefly mentioned in an anthology of literary essays; but this has been omitted from this book, although the original is in the same archival source as the others.

To his great credit, de Paoli has tried to decide the true recipient of many letters formerly thought to have been sent to Alessandro Striggio, the Mantuan diplomat and author of the libretto for *L'Orfeo*. The question is an unusually difficult one, since few letters bear the name of the person for whom they were intended. But such was the formality of court etiquette that the problem can usually be resolved by studying the form of salutation and the use of honorifics in the body of each letter. Even this method is not infallible, however, because final judgments must be made within the context of court diplomacy and Mantuan history. As a result, many of de Paoli's decisions must be challenged, in view of the fact that Striggio was away from Mantua for several years and Monteverdi was in all probability writing to the secretary Iberti. This is proved by other letters and drafts in the Gonzaga archive in Mantua.

For comparable reasons letters 29, 30 and 33 must be reassigned to Don Vincenzo Gonzaga (youngest son of Duke Vincenzo, whose life has been so brilliantly and sympathetically treated by Maria Bellonci) since the title "Eccellentissimo" was never used for a court secretary. The standard form of address for Marigliani was "Molto Illustre", and that for Iberti and Striggio was "Illustrissimo". Two long and fascinating letters (122 and 123) are assumed to be for Giovanni Battista Doni on the basis of internal evidence; and to this might be added the hitherto unnoticed fact that in one of his essays on music for the theatre Doni admits that he has in his possession a letter from Monteverdi.

Read in sequence, the letters throw a sympathetic light on the composer's character and personality. It has sometimes been said that he made a habit of complaining, and that he often felt himself to be the victim of malevolent intrigue. But his reactions are typical of those sensitive artists to whom the world owes so much. The Gonzagas really did treat him badly, as a study of court records and accounts readily reveals; and if he recouped his losses in Venice (which is reasonably certain) the fact remains that Mantua constantly tried to tempt him back, while withholding from him the capital fund to which he was entitled and misusing this for leverage.

In some ways his rhetorical prose seems to be an epistolary echo of the fine portrait painted by Domenico Feti in the early 1620s—we see the image of a strong and vigorous man who knew great suffering, but who succeeded in reconciling to a lofty degree his difficult personal circumstances and his artistic ideals. And, if the text and annotations presented by de Paoli are not yet perfect, they carry us far beyond what the past has obliged us to use, giving hope for a future version that will do the fullest justice to the man and his music.

Manhattan style

By Mary Clarke

LINCOLN KIRSTEIN:

The New York City Ballet

261pp. New York: Knopf. Distributed by A. and C. Black. £12.50.

Lincoln Kirstein's *The New York City Ballet* is a handsome celebration of the first twenty-five years of the New York City Ballet. But it also records the events and the achievements of various embryo companies, which made possible Mr Kirstein's dream to establish in the United States a style of classic ballet that would be unmistakably American.

The "imaginary diary" with which Mr Kirstein links his text starts in April 1912 in Rochester, New York, when "Ma took us to the Lyceum" and a passion for the red and gold of the theatre was born. There are fascinating glimpses of this boy growing up, graduating from Harvard, finding his way into the artistic and ballet world of Paris and London in the 1920s and early 1930s. Was it a remark by a painter which shaped his destiny? The entry for July 1933, Paris, reads: "To Tchelitchev's, to tell him how wonderful *Errante* had been. He cut me short and said that half was Balanchine."

George Balanchine was then directing and choreographing for the short-lived Ballets 1933. Kirstein decided that he was the man to take ballet to the United States and give it a national characteristic. Ever since then he has been working (in addition to all his other activities in the world of art) to give Balanchine the school and company he needed and deserved.

Throughout the book photographs of dancers, choreographers and musicians at work in rehearsal studios remind the reader that actual performance is but a fraction of the life of a ballet company. And a ballet company in the United States must constantly fight the battle of fund-raising. A typical entry: "October, 1952, New York City. No money for scenery for Hindemith's *Metamorphoses.*" And yet, somehow, money was found. The company grew and prospered, found a home at the New York City Center and then transferred to the grand State Theater at the Lincoln Center for the Performing Arts which is its home today.

The photographs mostly celebrate the dancers; one of the pleasures of the book is the way in which the designer has blended the pictures by George Platt Lynes (he died in 1955) with the company as it is today. Tchelitchev and Balanchine cooperated again in 1936 on an *Orpheus and Eurydice* (part of a stormy season at the old Metropolitan) and Platt Lynes's pictures of that ballet, softly lit and often enhancing the sculptural quality of the movement, are among the most attractive in the book.

Yet just as beautiful and exciting are the photographs by Martha Swope, not only of the dancers of today but also of those who now serve the company as teachers—in its own school or its first offshoot up in Harlem.

There is a complete check list of productions, from Balanchine's *Serenade* (1935) to Jerome Robbins's *An Evening's Waltzes* (1973) at the back of the book.

No ballet company has had a more articulate, more gifted writer to proclaim first its necessity and now its achievement. Mr Kirstein, once described as looking like "an anxious chicklet with a mission", seems at the end content. The great Stravinsky Festival of 1972 had been accomplished. Let him have the last word:

> Over the last thirty-five years, where has the exposure of new and unfamiliar music been most transparently effective through the lens of classic dancing? In Paris? Moscow? Milan? London?
>
> In New York!

An important new list, which distinguishes between reproductions, facsimiles, and reprints of early music, is being built up by the Boethius Press, 5 Albert Grove, Leeds LS6 4DA. The general editor is Richard Rastall and the printing is directed by Leslie Hewitt. Reproductions (generally in single-colour printing) include the first complete transcription of *The Burwell Lute Tutor* (£9.50), and the Tollemache Lute Manuscript, here renamed *The Sampson Lute Book* (£4.50) by Robert Spencer, who contributes introductory studies to both volumes. Facsimiles include *The Turpyn Book of Lute Songs*, from the Ms at King's College, Cambridge, and with an introduction by Dr Rastall (£8.70). Reprints (which make no attempt to reproduce the quality of the original paper) include John Dowland's *Lachrimae* (£5.50) from a copy in the Manchester Public Libraries.

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صورة عن الأصل

The new order in Banbury

By Peter Willmott

MARGARET STACEY, ERIC BATSTONE, COLIN BELL and ANNE MURCOTT

Power, Persistence and Change
A second study of Banbury

196pp. Routledge and Kegan Paul. £4.95 (paperback, £2.50).

The first study of Banbury was carried out between 1948 and 1951, and the book reporting it—Margaret Stacey's *Tradition and Change*—was published in 1960. The research workers went back to the town between 1966 and 1968. *Power, Persistence and Change* sets out to report how things had altered there during the intervening fifteen years, and in the writing of this second study Professor Stacey has been joined by Eric Batstone, Colin Bell and Anne Murcott.

The first study, like the sequel, used a combination of sample survey and anthropological-style participant observation as the basis for an analysis of the local community, its way of life and its social structure. Banbury, a declining country town until the mid-1930s, had then started to expand with the arrival of an aluminium factory, and the original purpose was to see what social patterns had subsequently developed.

The main conclusion of *Tradition and Change* was that, as well as the familiar structuring of the population along lines of social class (based on occupation, income, education and the like), there was a crucial distinction between those whom Professor Stacey described as "traditionalists" and "non-traditionalists". "Traditionalists" were relatively unambitious, ignorant about life outside the town, deeply involved in local organizations; "non-traditionalists" were more ambitious, more materialistic, less locally bound, more often members of networks extending beyond the local area. This was an interesting and useful split; when cross-cut with the standard indexes of class, as in a justly renowned table in *Tradition and Change*, it provided a more subtle, and apparently more realistic, "map" of social structure than sociologists had previously drawn. The value of the earlier book lay in the picture it presented of the different styles of life within this structure and of the linkages between different aspects of people's lives and different local institutions.

The Banbury of the early 1950s was bound to go on changing, all the more so since, quite apart from the influence of change in the wider society and any natural growth in the town, it was formally committed to a sizable, planned expansion, receiving population from Birmingham and London. So the main question for the new study was how changes like these had altered the patterns described in the earlier report.

The first and most obvious change was the physical growth of the town, with the characteristic rash of new housing estates on the periphery. The villages nearby had expanded too, many of the new homes being occupied by people who worked in Banbury. What had happened to the town was in this respect like what had happened to many others in Britain during the same period: an expansion of the built-up area and, beyond that, a spill-over into the rural hinterland. This spread of "Banbury" well beyond the administrative boundaries, reflecting the greater personal mobility made possible by widening car ownership, was recognized by the researchers who, having studied only the town itself on the first occasion, now extended their sample to include a belt of surrounding rural parishes.

The crucial issue was what difference these and other changes had made to the social structure described in *Tradition and Change*. The earlier book had predicted that the traditional elements of the local society would increasingly decline in importance, and that more and more the world of Banbury would merge into that of the wider society in the way it already had for the "non-traditionalists". This forecast was, not surprisingly, borne out by events.

In one sense, a contrary process took place. Some of what had been "non-traditional" in 1950 had now become assimilated, part of the place and its life. The prime example is the aluminium factory, the first representative of the new industry. In 1950 its workers had been mainly newcomers and its managers, "non-traditionalists" to a man, had played little part in local politics; by 1967 the proportion of Banburians in the firm's labour force was the same as the average level in the town, and some managers had served on the Borough Council. But, in general, there was a less sharp distinction than there had been between established businesses and relatively new ones like the aluminium firm, or the frozen food factory that had come more recently—most old and new firms alike played a part in the life of the town but at the same time they were, to a larger extent than in the past, owned and controlled from outside the town altogether, part of national or even international combines. So the old inward-looking traditional society had by 1967 crumbled.

But where did this leave the differentiated view of the social structure that so dominated the earlier book? The "traditional"/"non-traditional" division no longer seems to mean very much. What model of social class and social status is to take the place of the old? This is something that has clearly posed a problem for the researchers.

They recognize, of course, that Banbury, like the rest of Britain, is characterized by wide differences in income, wealth and power, and that, in general, people mix with others at a similar social level, and with similar interests, to their own. They show, in their ingenious diagrams linking different organizations, how much of the town is run by its middle and upper classes, and how the interlocking world of Conservatives, Rotary, Anglicans and the Arts Council is separated from the equally interlocking one of Labour, the Trades and Labour Club, WEA and the Friends of Banbury Hospitals. Despite this kind of order, Professor Stacey and her colleagues found much disorder as well. The increasing confusion of social class and all that goes with it contrasts sharply with what they found in the earlier period:

> Whereas around 1950 the committee members of voluntary associations were clearly divided by an "occupational-status frontier", a line which few crossed, this was no longer so around 1967. The frontier is lower than it was, is blurred and many lines cross it. This means that many more people nowadays than around 1950 sit on committees with those of both higher and lower occupational status than themselves.

This is obvio[illegible] finding. With the [illegible] traditional social [illegible] has become more [illegible] open, Banbury, [illegible] "has no neat clas[illegible] dynamic, stratifi[illegible] ties within and [illegible] ordered society [illegible] social order." As [illegible] this certainly doe[illegible] the working class [illegible] or that equality [illegible] mean that the old [illegible] way to something [illegible] plex. The grid table [illegible] *and Change* (comp[illegible] that was) is no longe[illegible] this second study [illegible] in its place.

This is unsatisfactory [illegible] seems that it ought [illegible] to come up with [illegible] former model, like [illegible] gical constructs, [illegible] a rough and ready [illegible] lity that was much [illegible] Nobody imagined the [illegible] sponded exactly to the [illegible] But it did help to make [illegible] of sense of what was [illegible] terms of social class [illegible] status, this is what *P[illegible] tence and Change* fails [illegible]

The book does, howe[illegible] a useful, and often [illegible] description of a [illegible] community. And, as [illegible] study of cross-link[illegible] organizations is enligh[illegible] rewarding. There are [illegible] while new findings on [illegible] neighbours, and in [illegible] the influence of physical [illegible] neighbouring. There is [illegible] rial on religion, politic[illegible] societies, women and [illegible] and a penetrating acc[illegible] processes by which th[illegible] was made about the [illegible] sion. But the book la[illegible] theme like that of [illegible] and it sadly fails to [illegible] with the major questi[illegible] poses about Banbury[illegible] tain's — changing social [illegible] ture.

Models of inequality

By Philip Abrams

FRANK PARKIN (Editor):

The Social Analysis of Class Structure

305pp. Tavistock. £5.60 (paperback, £2.80).

The index of *The Social Analysis of Class Structure* suggests that for British sociologists the three most important writers on social stratification are David Lockwood, Frank Parkin and Max Weber in that order, with Karl Marx bringing up a poor fourth. In fact, as well as being a fair indication of the concerns of the book, that is probably accurate. Studies of social hierarchy in this country have been dominated by the world created by Professor Lockwood and Mr Parkin, the world of a variegated working class and a more or less agonized lower-middle class; and the common mode of treating that world has been inspired by Weber's "multidimensional" approach to the analysis of inequality more than by any other single source.

One paper in this collection, an excellent study of education and social mobility in France by Jane Marceau, allows a glimpse of a quite different understanding of what social class is all about; for French studies as a whole—and Miss Marceau's paper reflects this—the important problems of stratification are found higher up the social hierarchy, among the *classes supérieures* and *cadres moyens*, the employing and administrative personnel of a plainly bourgeois formation. Their world, moreover, is conceived as much more directly influenced by economic circumstances and much more directly engaged in a struggle to appropriate and hold personal prestige. Miss Marceau's paper highlights in a more than usually uncomfortable way the curious invisibility of these groups and processes in the British understanding of class structure.

Within its own terms this selection of the papers delivered at the annual conference of the British Sociological Association in 1973 is nevertheless an important book. It seems to have two principal themes, one relatively traditional, the other relatively new. The first is concerned with the general map of social inequality between social groups in different societies and seeks to draw such maps in broadly Weberian terms—that is, in terms of some notion of the action and interaction of groups within three distinct structures of power, economic, social and legal.

The focus for this theme is provided by a long paper by W. G. Runciman, "Towards a Theory of Social Stratification". The title is a little misleading. What Mr Runciman actually attempts is a theory of the *limits* of stratification in advanced industrial societies. A rather elaborate framework of ideal-types, actual-types, constants, variables and hypotheses is set up (this is real conference-paper stuff) within which the probable pattern of inequality in five industrial countries is then worked out. Mr Runciman's argument, a strong, intelligent piece of analysis, suggests that the way in which economic, social and legal power do and will act on one another in each of these countries creates a broad range of general patterns of stratification.

The limits of that range he sees as rather firmly fixed by the necessities of industrialism. But within the range there is room for significant variation and even choice. So that, while industrial societies will be necessarily highly stratified, they are and may remain highly stratified in quite different ways. The general picture suggested is very much at one with the visions of "post-industrial society" advanced by such writers as J. K. Galbraith, Daniel Bell and Alain Touraine—a picture of a large and complex under-class of variously but permanently subordinated and unprivileged people, of a middle sector of technical and executive functionaries who have settled for secure income and a modicum of prestige as adequate substitutes for any real power over their own destinies, and of an elite of "highly qualified" persons who have access to office as a result of their qualifications, and who, within the limits of the necessities of industrialism, do therefore enjoy a significant measure of general power.

Indeed the striking feature of the studies in this book which broadly fall under the umbrella of Mr Runciman's approach is the extent to which their authors agree with him in describing a situation—in Britain, or Yugoslavia or Sweden—in which, while economic and social and political forces continue to interact with relative independence in the general structuring of power, political factors emerge as enjoying a decisive edge, perhaps an ultimate dominance. For Mr Runciman himself this is a matter of "the policies of the governing elite during the course of modernization"; for Zygmunt Bauman and Leslie Benson, talking about socialist societies, it is a matter of the preponderance of official (or in Mr Bauman's term "partynominal") forces over class and market forces; for Richard Scase comparing the Swedish and British working classes it is a matter of the more effective way in which Swedish workers have entered the political system. The broad picture is one in which, as Weber of course anticipated, in the continuing encounters of class, status and party, party in its "house of power" is increasingly decisive.

The second major theme of the book has to do with the relations within social strata in unequal systems as much as with the relations between such strata. The theme is taken up in papers on the labour "aristocracy" (Robert Gray), on Asian and West Indian workers in Britain (Sheila Allen and Christopher Smith), on small shopkeepers (Frank Bechofer and others), on Northumberland miners (J. M. Cousins and R. L. Davis), on the class situation of women (Chris Middleton) and of course in Miss Marceau's paper on the ways in which the French *classes supérieures* use the French educational system to perpetuate their own eminence from generation to generation.

It is set, however, by a paper by Mr Parkin which opens the book: "Strategies of Social Closure in Class Formation". The concept of closure, the processes by which groups exclude others from the benefits they enjoy or concentrate inwardly to press more effectively for benefits to which they feel themselves entitled, was, with most of the other important basic insights into the social nature of inequality, first advanced by Weber. Unlike most of Weber's [illegible] in this field, however, [illegible] closure has remained [illegible] developed and unapplied.

Mr Parkin's very remar[illegible] tribution is to show us [illegible] short paper how the ide[illegible] sure in the forms of ex[illegible] the one hand and of soli[illegible] the other can be used [illegible] the highly dynamic inte[illegible] systems of stratification, [illegible] and trace the immedia[illegible] through which classes [illegible] other basic building blo[illegible] quality form themselve[illegible] formed. He takes us to the [illegible] class struggle, to a real [illegible] defence and usurpation, [illegible] constantly in process [illegible] stratified. The basic cl[illegible] industrial societies, the [illegible] the working class and [illegible] results, he suggests, fro[illegible] that, whereas the non-w[illegible] whose basic problem is [illegible] engaged in closure stra[illegible] on exclusion, the wo[illegible] whose basic problem is [illegible] while equally dependent [illegible] sure for their existence, [illegible] strategies based on solida[illegible]

The contrary principles [illegible] give rise to a world [illegible] apparently split in two [illegible] Mr Parkin shows, that [illegible] a world of endless co[illegible] goings on the part of [illegible] mediate groups, such as the [illegible] aristocracy or the lo[illegible] class struggling at one [illegible] same time to usurp privi[illegible] do not enjoy and to de[illegible] access to the privileges [illegible] Such groups are at once [illegible] class system and not of [illegible] shift from structure to pro[illegible] most valuable step, albeit [illegible] cating one, in the study of inequality.

Of all the papers in this [illegible] Parkin's own is the one [illegible] to prove of permanent [illegible] value. It is odd to see [illegible] the only one that was not [illegible] presented at the confer[illegible] which the book is based. [illegible] be congratulated on a [illegible] torial initiative. If it is [illegible] Runciman (following [illegible] Lockwood) suggests that [illegible] of stratification is the cen[illegible] tion of sociology, just as [illegible] the central question of [illegible] logy, this book, both in [illegible] ment of traditional theme[illegible] opening up of new ones [illegible] itive sign of the healthy [illegible] the discipline.

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The Lost Domain of childhood

By John Cruickshank

[illegible] GIBSON:

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[illegible] Fournier and his world

[illegible] Elek £7.70.

[illegible] the least of Alain-Fournier's [illegible] achievements as a writer that [illegible] facile classification by [illegible] manuals. His single *Le Grand Meaulnes*, is [illegible] listed under such vague [illegible] "Some Individual [illegible]" or "Private Worlds". [illegible] his life he remained at [illegible] many of the dominant [illegible] of French intellectuality [illegible] French literary mind. This [illegible] prove both a weakness and [illegible]—and the balance which [illegible] between strength and [illegible] depends on one's response [illegible] concern with idealistic moral [illegible] his placing of purity before [illegible], his loyalty to discretion, [illegible] and refinement. Typical [illegible] reaction was Montherlant's [illegible] of *Le Grand Meaulnes* as [illegible] insignificant book" or an [illegible] critic's contention, in [illegible] it was based on the for[illegible] "one halfpennyworth of adventure to an intolerable saccharine." On the other [illegible] *Le Grand Meaulnes* has been regarded as a classic and [illegible] for its mysterious charm, [illegible] melancholy, its rendering [illegible] adolescent sensitivity.

[illegible] interesting attempt to place [illegible] Fournier's work in a wider [illegible] setting was made by [illegible] Hughes in 1958. In *Con[illegible] and Society* he rightly [illegible] *Le Grand Meaulnes* as "a [illegible] un-French affair"—largely [illegible] of the absence of eroticism [illegible] way in which the novel [illegible] completely out of the [illegible] century—out of its 'ren[illegible] world of bourgeois manners [illegible] obsession of adultery". He [illegible] very much coloured by its [illegible] however, in the sense that it [illegible] a general, European and [illegible] Bergsonian problem investi[illegible] by Proust and Mann among [illegible] others: how are we to recap[illegible] the immediacy of past experi[illegible] language that in ordinary [illegible] would reproduce no more than [illegible] fragmentized reality of an exis[illegible] that the logical memory had [illegible] stored away in neat com[illegible]"? This approach offers [illegible] general framework within [illegible] to view Alain-Fournier's [illegible] emphasizes his role as a [illegible] romantic figure whose intensely [illegible] vision was neither perver[illegible] nor wilfully esoteric. At [illegible] time, it says very little [illegible] this private vision and leaves [illegible] adequate literary cri[illegible] by which to evaluate *Le [illegible] Meaulnes*. Also, it ignores [illegible] Fournier's emphasis on child[illegible] being a source of uniquely [illegible] though inevitably perishable, [illegible] into experience.

[illegible] Land without a Name, [illegible] Gibson is undoubtedly right [illegible] tells us that what Alain-Four[illegible] yearned most (in common with [illegible] youth) was "the waning of [illegible] of wonder, the fading of [illegible] visionary gleam with which, in [illegible] effect, even the simplest sights [illegible] sounds of his outwardly ordin[illegible] childhood seemed to him to [illegible] been invested". This central [illegible] on childhood arises [illegible] from Professor Gibson's [illegible] approach. He does not fit [illegible] Fournier into quite the same [illegible] as Hughes, but sees him as [illegible] representative of the [illegible] cult of youth which marked [illegible] decades of the twentieth [illegible], particularly in France. [illegible] between popular Berg[illegible] and the celebration of [illegible] has been explained by [illegible] Massis:

> [illegible] ought not to be surprised [illegible] a world which exalts life [illegible] the powerful drives within [illegible] nature—the basest of [illegible] especially—should have [illegible] to venerate the most irra[illegible] period in human life, [illegible] have set up monuments [illegible] greater glory of puberty, [illegible] when we are so much at [illegible] mercy of our instincts and of [illegible] will of other people. Classical [illegible] is free, has a moral sense, is [illegible] responsible for his actions, and [illegible] is why there are scarcely [illegible] children in seventeenth-century [illegible] literature. [illegible] But if you subscribe to a philosophy which stresses "becoming" and mobility and which despises the intellect, then the child, or better still, the adolescent—in whom what has been indoctrinated clashes with the spontaneous, and where the "social self" is in conflict with "the living self" — is the character to be cosseted both by the philosopher and the artist.

It is clear that Massis, though a friend of Alain-Fournier, had a low opinion of "monuments to the greater glory of puberty." To this extent he was later to have some difficulty in praising *Le Grand Meaulnes* with all the enthusiasm that a friend would wish to show. He did not find it easy to share the private, mysterious and melancholy vision which is central to the novel. Like many other readers, he possibly confused childhood insights with childishness and simple truths with simple-mindedness. This is the heart of the matter. Alain-Fournier made it clear that his credo in art and literature was "childhood". He was also aware of the attendant dangers and determined to recapture this childhood without becoming childish. One's judgment of *Le Grand Meaulnes* depends on how far one considers him to have been successful.

It is possible to argue that Professor Gibson has not faced this kind of problem squarely enough. One welcomes his refreshing readiness to support largely unfashionable literary ideas, and he is no doubt right to defend Alain-Fournier's values. But his defence takes too little account of contrary ideas regularly deployed by important twentieth-century writers. To take one example: Alain-Fournier's general assumptions appear to ignore the contention of Mann and others that innocence cannot be the end of any self-conscious artistic pursuit. Again, his emphasis on "memories" ("the memory of an afternoon set beside the whiteness of a sunshade and the freshness of another consciousness") is open to some of the damaging attacks on "perfect moments" made by Sartre in *La Nausée*. Professor Gibson rightly says of Alain-Fournier that "nothing that ever happened to him seemed wholly real until he had trapped it and tamed it with words". As against this, however, many writers have emphasized in recent years the ineffable, transitory nature of experience and the mendacious, perverting power of verbal recollection.

There is material here for a fascinating and important debate between Alain-Fournier's aesthetic and the aesthetic of those critics who regard him as a largely irrelevant and minor author. Such a debate would have done more for his reputation than information about the number of university theses devoted to his work, the fact that it has been translated into thirty-three languages, or details of its adaptation as a ballet in the repertoire of Sadler's Wells.

Having made this general criticism, however, I must add at once that Professor Gibson has written a fascinating biography. Some readers will be familiar with an earlier study, *The Quest of Alain-Fournier*, which he published in 1953. This work was widely praised, and deservedly so, but his new account is even more striking. While it inevitably duplicates some material from the earlier book, it is more comprehensive in scope, more skilful as an exercise in biography, and takes account of important material that became available after 1953: the correspondence with Péguy, the dramatic disclosures of Simone Casimir-Perier, the lengthy and revealing riposte by Alain-Fournier's sister, Isabelle Rivière, and a long letter from Alain-Fournier to Yvonne de Quiévrecourt (the Yvonne de Galais of *Le Grand Meaulnes*).

Given that Alain-Fournier was so preoccupied with childhood and youth ("I'm . . . haunted by the fear of seeing my youth come to an end"), it is appropriate that Professor Gibson should provide a detailed picture of his schooldays. This is done with skill and imagination. The Sologne and Berry countrysides are vividly described and there is a full account of Alain-Fournier's upbringing set against both its physical and moral backgrounds. Both his parents were village schoolteachers and we are properly reminded of the social and intellectual—and indeed ethical—role played by primary schoolteachers in rural France before 1914. Professor Gibson also charts in detail Alain-Fournier's experience of various schools in Paris—the Lycée Voltaire, the Lycée Lakanal and the Lycée Louis-le-Grand. Although his life became increasingly overshadowed by his need—and his failure—to pass the *concours d'entrée* to the École Normale Supérieure in Paris, there were compensations. Chief among these, perhaps, was his meeting at Lakanal with Jacques Rivière—a friendship which lasted until Alain-Fournier's death in 1914. For a period, both boys rejected their religious upbringing and turned to the surrogate religions of poetry and art. Professor Gibson writes:

> If they could no longer accept the rites of the Catholic Church, neither could they subscribe to the faith of scientific materialism. The world of the minor Symbolists provided them with a richly satisfying temporary solution: it was musical and mysterious, it demonstrated that there was a world beyond the senses, it was vibrant with pleasurable emotions—emotions all the more pleasurable, poignant and powerful for being essentially vague. . . . Symbolism became for both Fournier and Rivière the inspiration of their hopes and the justification of their dreams.

These comments contain the key to some of the main features of Alain-Fournier's artistic outlook and to the vision of life contained in *Le Grand Meaulnes*. His enthusiasm for the more minor manifestations of Symbolism may be regarded as a source both of strength and weakness. His development as a writer was permanently influenced—and in some measure constricted—by what Professor Gibson felicitously terms "the studied rural simplicities of Jammes" and "the whimsicalities of Laforgue".

He writes well of Alain-Fournier's conviction that "mystery permeates everything", and of his response to "another landscape which the landscape actually before me makes me desire". He outlines the two main religious crises sympathetically, arguing that it was a lack of humility, rather than objections of an intellectual or political nature, which prevented Alain-Fournier from becoming a Christian. He also indicates Claudel's strong literary influence and describes the early writings, the gradual growth of *Le Grand Meaulnes*, the friendship with Péguy, and the death of Lieutenant Fournier in action on the Meuse on September 22, 1914. These events are interspersed with entertaining details concerning more banal matters: Alain-Fournier's two months in London as a clerk with Sanderson's, the wallpaper and fabric manufacturers, in 1905; his teaching French language and literature to the young T. S. Eliot in 1910; his links with an unusually literary rugby club which included, among its other playing members, Jacques Rivière, Giraudoux, Péguy, Pierre MacOrlan and Gaston Gallimard.

Alain-Fournier's emotional life revolved around two main poles—his highly idealized love for the inaccessible and rarely glimpsed Yvonne de Quiévrecourt, and his deeply sensual affair with Simone Casimir-Perier during the last fifteen months of his life. Although he first saw Yvonne, while still a Lakanal schoolboy, on Ascension Thursday, 1905, and only met her briefly on a very few further occasions, she dominated his whole life. For something like eight years she was the object of intense love, as well as of chivalric day-dreaming and literary myth-making. It is not easy to write about such a relationship without falling into the trap of either sophisticated disdain or mawkish sentimentalism. Professor Gibson skilfully avoids both pitfalls, however, and much of what he writes about this aspect of Alain-Fournier's life contributes indirectly, but powerfully, to a better understanding of *Le Grand Meaulnes*. The affair with the actress Simone Casimir-Perier (Alain-Fournier had been her politician husband's secretary) was of a very different nature. It consisted of short periods of intense rapture followed by bitter quarrels and black despair. Simone was unwilling to seek a divorce or to give up her career. Alain-Fournier, on the contrary, sought marriage, domesticity and a settled family life. Here again Professor Gibson gives us a fascinating account of the worshipper of Yvonne become the lover of Simone.

Le Grand Meaulnes was Alain-Fournier's one claim to lasting fame. Professor Gibson outlines his critical fortunes, since its publication in 1913, in the final chapter of his book. The novel is divided into three parts and one of the points on which he insists most firmly is that Part 3 destroys utterly, and tragically, the enchanted world of Part 1. He maintains, therefore, that to see the novel as offering attractions to "all who are wistfully inclined" is to misread it woefully or to read only a third of it. This amounts to saying that, in his overall design, Alain-Fournier replaced the sweetness of romantic fancy by the sharpness of tragic reality. On the whole this is true at the level of the subject-matter, but it applies much less certainly to the manner of writing. One can see the point of view of certain critics who exasperate Professor Gibson by not sharing his interpretation. And one can see sense (as he can not) in the claim by Janet Adam Smith that "for all Yvonne's death and Seurel's desolation, *Le Grand Meaulnes* is not a tragic book at all". On the other hand, Professor Gibson is keenly aware of a number of technical shortcomings in the novel and points them out very fairly. He is right to claim that "Fournier's great artistic strength is in his ability to convey mood through the selection of telling evocative detail" and to add that he was "rather less impressive in analysing motivation and in working out the mechanics of his plot".

In the final few pages of his study Professor Gibson introduces a new critical consideration. He argues well that much of the mood and "flavour" of *Le Grand Meaulnes* are determined not by Meaulnes himself but by the personality of the narrator, François Seurel. This is at odds with the usual view of Seurel as a largely passive agent, but Professor Gibson supports his case by telling textual references:

> It is Seurel who discovers the whereabouts of the Lost Domain and after this discovery, it is Seurel who is the first to meet Yvonne de Galais; it is Seurel who bears the glad tidings to Meaulnes and who, in the face of Meaulnes's inexplicable reluctance, insists on reuniting him with Yvonne; it is Seurel's conversations with Yvonne which the reader is privileged to overhear at far greater length than those of Meaulnes; it is Seurel who sits beside Yvonne on her death-bed and Seurel who has to carry out her corpse to the waiting grave. All this time, Meaulnes is far away looking for Valentine, and his year-long search for her and final rediscovery of her are dismissed in a single line. Seurel, then, is almost omnipresent throughout the novel, his voice is the first and last that the reader hears, and he is obliged to listen to it almost throughout.

One should be more surprised by the failure of readers to draw the appropriate conclusions from these facts than by their slowness in reacting to Alain-Fournier's replacing of a dream-world by a world of tragic realities.

It is fitting that Professor Gibson's book should end on this note of critical insight. The preceding chapters, with their fascinating account both of Alain-Fournier himself and of the times in which he lived, pointed to the possibility of a new understanding, and emphasized the necessity for a new assessment of *Le Grand Meaulnes*. Renewed understanding and critical reassessment are made possible by a wealth of detailed information presented with sensitivity and intelligence.

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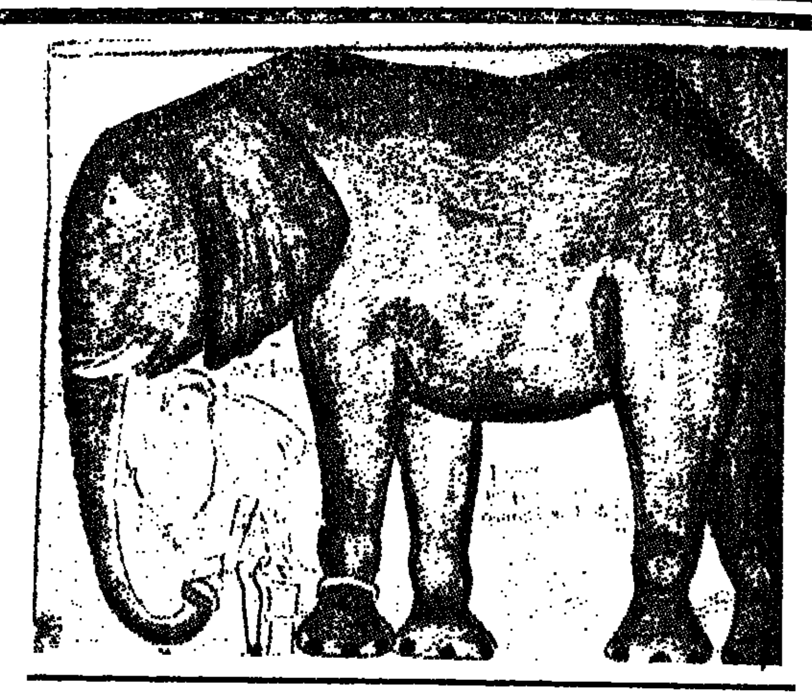
TLS Commentary



The elephant that Louis IX of France sent to Henry III in 1255 and its keeper; it was drawn by Matthew Paris, a chronicler, artist and monk of St Albans, who died in 1259. The two volumes of his Chronica Maiora, *from which this is taken, are among the treasures Matthew Parker bequeathed to Corpus Christi, Cambridge, in the late sixteenth century. Parker was master of the college under Henry VIII and Edward VI and, after a discreet withdrawal during the reign of Catholic Mary, became Elizabeth I's Archbishop of Canterbury. His manuscript collection was based on a directive from the Queen to collect and copy all the manuscripts of the religious houses of England; he did not always return the originals to their new owners. His ordinances aimed at keeping his collection intact, a trust the college has observed for four hundred years. To mark the quatercentenary of their benefactor's death, Corpus Christi have produced a booklet* (Matthew Parker's Legacy. *61pp including 43 illustrations. Available from the Librarian, £1.20). The college also has an exhibition, "Matthew Parker and his Treasures", in the library until August 15, which includes many of his manuscripts, printed books, and the silver-gilt cups, tankards, dishes and spoons that still grace the college's tables on great occasions.*

Action stations

One valuable item in York's medieval heritage is a late fifteenth-century manuscript (British Museum Additional MS 35290) containing a collection of short biblical plays which were once performed by the trade guilds of that city. In addition, the York City Archives possess a separate, sixteenth-century copy of one of the plays—the *Incredulity of Thomas* acted by the York Scriveners.

These plays flourished in York from about 1376 to 1569, in spite of plagues and financial crises. In the end, state opposition forced the civic authorities and guilds to discontinue them. But for 200 years or more the guilds had performed them on Corpus Christi day "in honour of Our Lord Jesus Christ and for the glory and benefit of the same city".

A shortened version of the York cycle, prepared by the late Canon J. S. Purvis, was used in a revival of the York plays in 1951 on the occasion of the Festival of Britain. Since then the plays have been performed as a communal effort at every triennial York Festival and, with the help of a succession of distinguished directors, they have become its most popular attraction. With the ruins of St Mary's Abbey as a backdrop, modern audiences have had the opportunity to see a striking dramatic presentation of the Christian view of history from the Creation to the Judgment.

Canon Purvis also produced a modernized version of the complete York cycle, published by the Society for Promoting Christian Knowledge, the royalty rights on which have been given by Hilda M. Purvis to the Leeds School of English. This is the version which the Graduate Centre for Medieval Studies (and its organizer for the plays, Jane Oakshott) will use for a performance in the precinct of Leeds University as part of its centenary celebrations.

In several ways the Leeds production will be different from the stationary performance at York, and perhaps approach more closely to the medieval mode. Certainly it will be the first modern presentation of most of the York plays (forty-two out of forty-eight) on wheeled pageant-wagons at three open-air action stations along a fixed route.

The performance is to be spread over two days (Saturday and Sunday, May 17 and 18), with the plays from the Creation to the Passion acted on Saturday (10 am to 8 pm) and those from the Passion to the Judgment on Sunday (2 pm to 8 pm).

Some 250 actors, representing more than thirty university departments and including at least ten different actors playing Christ, will stage the plays on eight shared wagons. An attempt has been made, as in medieval times, to fit each play to the performer's craft: for example, the civil engineers take the place of the medieval Pinners and Painters in erecting Christ's cross, and (more obscurely) the psychologists replace the York Armourers in acting the Expulsion of Adam and Eve from Eden.

This pageant-wagon performance may possibly illuminate the logistics of the station-to-station performances in medieval York. But, apart from any academic interest it may have, the Leeds production will, it is hoped, be entertaining and still appear valid as a Christocentric presentation of the troubled history of man. Weather permitting, the audience should be able to applaud "Good speech, fine plays with apparel comely".

A. C. Cawley

Sado with Roissy

Our senses barely at rest again after the exotic titillations of *Emmanuelle*, as brought to our screens by the French film-maker Just Jaeckin, we shall soon be able to judge how faithfully the single-minded M Jaeckin has served another, more venerable and if anything bluer landmark in post-war pornography, *L'Histoire d'O*, which he is busy turning into a film at this moment, with some hope that this new scenario will pack even more titillatable souls into French cinemas than the million and a half who thrilled to *Emmanuelle*.

He faces some peculiar problems. The locale, for one. The sort of voluptuous goings-on that are not so hard to swallow when set in the seedier reaches of the Orient, as with *Emmanuelle*, can seem a trifle silly when we are asked to accept that they are happening not a million miles from our neighbourhood Odeon, as ... Worse than that ... thoughtfully apho... the novel is Rois... village outside Paris ... a sequel to *L'His...* *Retour à Roissy*), ... and good in the days ... first came out; since ... Roissy has become ... Paris's third airpo... Charles de Gaulle, ... itself puts an altoget... complexion on the place ... be a good deal harder ... all those sado-erotic ... played out to the ... ing jumbos.

M Jaeckin, if he ... sense, will shift his ... the flight-path and ... he is dealing with ... really takes place in ... way, that can hardly ... matter. But M Jaeck... true to the book in ... way, for it seems the ... ingly virile male lead ... being taken by our ... Steele, just as in the ... pliant heroine's chi... pleasure is the ... Stephen, an aristocrat ... *standing* is mysterio... by his Anglo-Saxon ... if memory serves, ... enjoys the extra asse... sionable French reader... being a Scotsman ... turning up in tartan ... which M Jaeckin, if ... film to be taken ... British audiences, ... to suppress.

Arden in ragtime

"Good plays prove ... the help of good epil... Rosalind at the end ... *Like It*. Just as well, ... Gordon McDougall's ... house production. It ... had a lengthy airing in ... vincial cities, and is ... end of its Oxford run, ... no means a prologue ... logue is well earned ... never, after all, that ... tions of *As You Like It* ... fewer done in Edward... ragtime tunes. This ... tation certainly generat... bizarre moments, ... sudden appearance at ... be-padded actors, ... leather-on-willow off ... you got used to it ... was not inconsiderable ... evening-dressed courti... like groups in old Co... snaps to see Orlando ... Rosalind/Ganymede fail ... a catch Orlando popped ... or Adam bustled about ... faded servitor, or as a ... toting Duke Senior (... bling George V) ... wringing-wet courtiers ... of Arden. The play ... more than a smatter... devices and mediocre ... alleviate Arden's dragg... alarmingly proliferatin... and on this occasion it ...

The banished lords ... be a tuneful trio, ... was a lover and his ... quite passable Barber's ... some very physical ... granted lively interest ... dull routines. Charles ... picked up, even if ... avail, lots of tips from ... television wrestling ... Touchstone (Bob Hoskin...) show comic) was more ... acrobatic. Celia and ... to mention Rosalind ... kept touching each oth... top-prize for physicality ... Veronica Clifford of the ... breasts—as Audrey ... immensely all over the ... all over a gratified ... Clearly Jacques ... allowed (as he was in ... Oxford and Cambridge ... Company production of ... ago) to spread his mela... about. Hugh Thomas's ... was fierce enough (the ... miss putting the puke ... into "muling and puking ... his influence was jovial ... by his Arden chums ... was always the delight... and sexily horse-faced ... la Tour to cheer one ... lind: she convincingly ... woman amorously ...

Poem To be Read with the Light Off

This bright forest of a book
its foliage already spattered
with raindrop texts of blackness—
jumbled letters, dots and dashes—
leaves falling, filling with white
mists, pages of whispering misprints,
cancelling lines, censoring words.

The trunks of darkness thicken.
Shadows mount through flakes of soot
from undergrowths of footnotes, roots
of reference, the mines of meaning,
drifting like woodsmoke to the tops of texts,
overflowing margins, overprinting print,
swirling round leafless boughs of lines.

The twilights deepen, and their inks
obliterate the ghosts that once were white.
—Out of a gathering dream
the signs fall like showers of dust
into the long grasses of forgetfulness,
the rustling leaves of sight
that drown their images in night.

James Kirkup

The officer class

By Michael Howard

...PH ELLIS AND ROBERT ...RE:
...l for Soldiers
...t Point and the Profession of ...
... Oxford University Press.

...of the many advantages of ...ing the United States around is ...we can see there, boldly pre...ed in glorious technicolour and ...the wide screen, all the prob... which, in a more complex and ...hearted way, beset our own ...ety One such problem is how ...educate our military. In a liberal ...ocracy one would think that no ...tion was more difficult, more ..., or more controversial; yet ...ritain it is regarded, perhaps ...ately, as a minor administra... domestic issue for the Services ...selves. The largely abortive ...pts at reform in officer edu...on over the past ten years have ...awoken a flicker of civilian ...est even in such journals as ... *Times Higher Education Supplement*.

...the United States it is an issue ...h verges on the melodramatic. ...then, the British forces have ...a quarter of a century per...ed their tasks unobtrusively, ...ently and—even in Ulster—on ...whole to everyone's satisfaction. ...radicals who dislike armed ...es on principle have had much ...to find with them. The ...ricans on the other hand have ... Vietnam. They have had My ... And presiding over the My ...cover-up they had General ...uel W. Koster, prize alumnus ...at the time of his disgrace, ...erintendent of the United ...s Military Academy at West .... It looked as if there was ...thing very wrong somewhere. ...it all start at West Point?

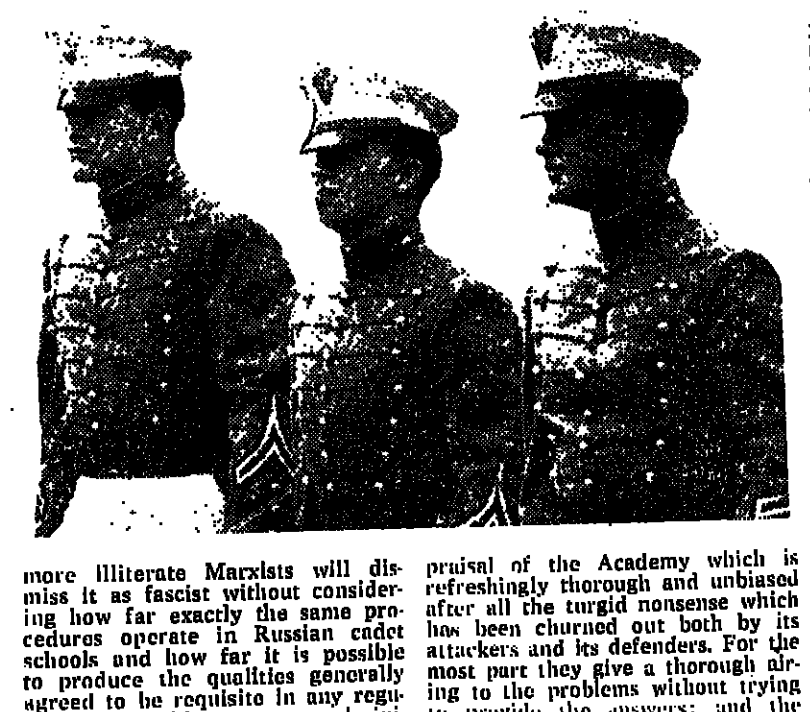
...ere have been plenty of Ameri...s who believe that it did. At ... Point, after all, the cream of ... United States officer corps ...ds four years under conditions ... deliberately designed to ...alize rather than educate, to in...inate rather than teach, to ...oce energetic and courageous ...ership rather than mature ...ctive thinking.

...e process begins with a deli...te attempt to destroy the cadet's ...an personality, in which junior ...ts are taught their place by ...r cadets, being required among ... things to sit erect in their ... at meals, "to gaze only at ... plates in the dining hall un... otherwise directed", to place ...g utensils on their plates before ...ning to chew their food and ...speak only prescribed phrases ...n performing their duties". It ... by developing in its alumni a ...rance reminiscent of a Vic...n public school. "West ...", wrote one, "is like the ...: it is built on everlasting . . . feeling of Duty, Honor and ...try has begun to build in me." ...r General Patton, whose statue ...glowers over the institution, it ..."a holy place", and for those who feel that way recent trends have made it yet holier. It is seen as "the single safe repository for national values which are under constant attack in the civilian world". It will be "the granite strength which will preserve this country from the evil forces now seeking to undermine it". The superintendent of civilian labour in the Academy recently sent out an encouraging message to his work-force: "You who mop the floors, clean the latrines, pick up the trash, serve the tables, operate the machines, man the typewriters, stand tall and proud! You work at West Point!" Since most of the work-force consisted of Puerto Ricans, this rallying-cry was considerately translated into Spanish.

Good liberals will regard all this as comic if not dangerous. The more illiterate Marxists will dismiss it as fascist without considering how far exactly the same procedures operate in Russian cadet schools and how far it is possible to produce the qualities generally agreed to be requisite in any regular officer without some such initial process of indoctrination; without inculcating, by some means or other, the inner certainties needed to sustain him through the extreme situations which it will be his business to confront, endure and overcome. Certainly the young West Pointers who come to Oxford are hardly fascist. They possess, physically and mentally, the qualities of india-rubber—they are flexible, resilient and tough. They produce enormous quantities of work. They tackle their assignments as if they were enemy positions which have to be taken under heavy fire. They argue persistently and persuasively. They will go far, and God help anyone who gets in the way.

The fact that they do go so far is part of the problem. Four years at West Point seems to provide, like Jowett's Balliol, a first-class ticket on the express train to success. Most of the senior generals in the United States Army are West Pointers, and the civilian roll of honour is correspondingly high. Some radicals see in this a conspiracy to take over the country. Friends of West Point attribute it to the sterling qualities inculcated in the Academy of hard work, dedication, determination and loyalty. Cynics explain it in terms of the tendency of West Pointers to stick together and look after their own. Whichever way you look at it, West Point produces good organization-men of a kind as greatly in demand in the civilian as in the military community, and it seems to do this better than any civil institution of comparable standing.

How does it do this, and what is lost in the process? Professor Joseph Ellis and Professor Robert Moore (or Captain Ellis and Captain Moore, for they have succeeded in both professions) have made in *School for Soldiers* a clinical appraisal of the Academy which is refreshingly thorough and unbiased after all the turgid nonsense which has been churned out both by its attackers and its defenders. For the most part they give a thorough airing to the problems without trying to provide the answers: and the problems are very largely those confronted by any institution attempting simultaneously to provide a liberal education and to train regular officers.



"Although the desire to produce troop leaders or 'people who can lead men in ground combat' and the desire to provide cadets with 'an education equivalent to that given by our leading universities' are not mutually exclusive goals", they admit, "neither are they especially compatible." This qualifies as one of the greatest understatements of the decade. Shake them how one will, the requirements of officer training and those of academic education are like oil and water which obstinately refuse to mix. Cadets at West Point, as elsewhere, are taken through an enormous syllabus at a spanking rate. They have little enough time to read the assigned pages in the assigned books, let alone to browse and think. "They have no time to read books or contemplate", admitted one West Point instructor, "but who wants a platoon leader who always contemplates the order to take that hill?"

Why try to mix them anyway? Professor Ellis and Professor Moore quote the familiar, sensible justifications. For the tasks of the military today, went one report as long ago as 1958,

> character, leadership qualities, intellectual capacity and a fairly fixed body of knowledge are no longer enough. The inroads of physical science and political science into the military realm demand military leaders who are well-based in these areas and who have the intellectual curiosity, the initiative and the quality of creative thinking which will enable them to expand their knowledge in a flexible manner and apply it to ever-changing situations.

This demanded a great deal more than the rigorous mathematics-based competitive intellectual training which had been the core of the West Point syllabus ever since it was remoulded by Sylvanus Thayer on the model of the École Polytechnique early in the nineteenth century. Or, as a more recent officer at West Point put it:

> If the military is going to be able to perform its function effectively, then it needs to be literate in political, domestic and other kinds of considerations. It simply won't do to argue that the military can make a purely military input and that at some higher level all the other considerations will be entered in.

Clausewitz said the same 150 years ago, and in principle the military would not dissent. But in practice what they are concerned about is how to produce good regimental officers who will do what they are told, not ask silly questions, and lead their men courageously under fire. But, since they have to recruit young men into the military profession, and since those young men are unlikely to come in unless they have some prospect of getting a job when, in their thirties or forties, they go out again, and since it is difficult to get a reasonable job without some kind of degree, the military are prepared at least to pay lip service to education; so long as it does not get in the way of the serious business of officer training.

The task of academics in military establishments is thus a thankless one. They are trying to teach the young men to think, and to ask the right questions. The institution as a whole is teaching them to operate under stress, to obey, and to know the right answers—and to assume that there *is* a right answer. Professor Ellis and Professor Moore give a graphic account of the West Point mind at work:

> A commander has a tendency to say, "OK, so we've got a race problem. Give me a programme which will solve the problem. . . . If the programme involves training people in race relations, then we will train people in race relations. . . ." And if the commander is not able to declare the completed programme a success, if we still have racial problems on post, then most commanders say, "it is the fault of the goddamn people who developed the programme. They didn't do the job. If they had done the job and developed a good programme then we wouldn't have a race problem anymore."

One can see the attractions of this "can do" approach. It has made the United States, for better or worse, what it is. But it has its limitations. Professor Ellis and Professor Moore quote a witness who observed it in action during the Vietnam war:

> You put a West Pointer up against a State Department guy who sat on the Southeast Asia desk and who has spent his life studying the history and culture of Vietnam. And the West Pointer didn't know dogshit about history. But when the National Security Council types, the Bundys or the Kissingers, asked for a recommendation, all the State Department guy had was complexities, nuances, more problems. The West Pointer did not analyse things as deeply, but he had solutions. And the guys who needed solutions said, "Hey, here's a guy who's got solutions". Frequently the solutions didn't work but it always took awhile to find that out and by then the NSC guys had new problems they wanted answers to.

Yet is this a criticism of West Pointers or of the Bundys and the Kissingers? It was their job, after all, to probe the weak points of the arguments, to ask the nasty questions which the neat solutions ignored. If the military are asked to produce a plan, they will produce a plan and in, say, seven cases out of ten it will be an extremely good one. But in matters of great state policy they are there to advise and not decide. If there are no statesmen with the wisdom and the authority to overrule them, that is a reflection on the policy as a whole—not on the military.

From this examination West Point emerges with better credit than perhaps its authors realize. Such institutions as the humiliating induction and the Honor System could probably be modified without damage to the essential spirit of the Academy, but people who do not like it do not have to stay there, and the process of teaching people to operate under stress is always harsh. Professor Ellis and Professor Moore put it well when they describe the Academy as "a necessarily illiberal institution". But it is important that such necessary illiberality should be functionally justifiable, closely controlled and open to constant public scrutiny. There are limits beyond which illiberality in the cause of liberal democracy should not be allowed to go.

History Workshop

Village Life and Labour edited by Raphael Samuel (£6.95, paper £3.50) is about the unofficial history of the 19th century village and uses oral history to interpret the MSS and printed records of the past. Attention is drawn to industrial occupations in the countryside, to the continuing importance of common rights, and to the place of totting and poaching in household budgets. The central focus is on the cottage economy and the relationship of sex and family roles to field labour and the seasonal cycle of work. This is the first of a series of books based on History Workshops held at Ruskin College, Oxford over the past eight years, and is prefaced by an editorial manifesto on 'people's history' and an introductory discussion of wage labour and capital in the nineteenth-century countryside.

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FABER & FABER

To the Editor

Writers and the Closed Shop

Sir,—In the *TLS* of April 25, a distinguished list of writers signed a letter to you which stated:

> The issue about the freedom of the press at present before Parliament is a simple one. Under a piece of trade union legislation it will become possible for a closed shop to exist in newspapers, periodicals, etc, which if it were enforced would mean that the only persons who could be employed would be members of the National Union of Journalists. In addition, the legislation provides that members can be expelled from the union without any reason being given and without a right of appeal to any independent tribunal.

Perhaps I could begin my reply on a matter which I certainly regard as one of first importance by commenting on these sentences, each of which is tendentious and misleading.

First of all, "the issue" is certainly not "a simple one", whatever else it is; so much, I believe, is illustrated by the various and often contradictory representations made to me by, among others, the editors of national newspapers over recent months. When they first came to see me on the subject on November 19 of last year, they appeared to concur with my view that the vital assurance of free access to the press by contributors of all kinds, irrespective of their union membership or other qualifications, could not be best dealt with by legislation; they then pressed strongly their view that the most necessary safeguard they required was "a right not to belong" clause for editors in a closed shop situation. However, even on this point there was no "simple" solution proposed. The editors generally seemed to want the whole editorial department or most of it excluded, rather than the editor proper. Clearly this was a distinction of some interest for those charged like myself with piloting legislation through the House of Commons, since "a right not to belong" clause of this wider nature could be interpreted in a manner which would invalidate trade union strength altogether. Moreover, I was opposed to the "right not to belong" principle anyhow, since this was one of the central features of the Industrial Relations Act 1971 which had proved so unworkable in practice and which we were properly pledged as a party to repeal. Once that principle was conceded in the case of editors and editorial staffs, a similar concession could be strongly called for, and with some justice, by others in many other professions or trades.

However, I believe that there are special problems of editorial freedom. I searched, along with Mr Ken Morgan, General Secretary of the National Union of Journalists, for a different approach to the problem which could avoid legislative pitfalls and yet offer proper protection for editors and the general interest of press freedom. It was Mr Morgan's initiative in this sense which led—to cut a long recital short—to the production by Mr Alistair Hetherington of *The Guardian* of an outline press charter, welcomed by me in the House of Commons as "a most admirable document"; to an unhappily abortive meeting between two representatives of the NUJ and the other parties concerned to discuss such a charter; to Lord Goodman's insistence that the matter could only be dealt with by the law; and to Lord Houghton's proposals for dealing with it, much more sensibly as I believed, by a code of practice to be agreed by the parties. At the time when your correspondents wrote to you, several of the editors were still insisting that only Lord Goodman's amendments would satisfy them, while others, and notably Mr Hetherington who had played such a leading role in the affair, gave their approval, as the Government had also done, to Lord Houghton's proposals. For your correspondents to suggest, in the face of these facts and particularly the denouement just cited, that "the issue" was "a simple one" strikes me as an absurdity, and leads me to suggest that their distinguished names were recruited to the letter either by organizers who did not trouble to recite the facts to those they approached or by those who were ignorant of the facts themselves. Of course, I appreciate that since their letter was published important developments affecting the whole situation and, as some might argue, casting a reflection on the whole previous debate, have occurred at the NUJ Conference. I certainly shall not seek to shirk these implications, but they cannot excuse the mis-statements contained in your correspondents' letter.

Let me turn next to the second sentence in the indictment. Although it must always be remembered that closed shops relate to employees, not to contributors, literally it is true that under the proposed legislation (exactly as under pre-1971 legislation) closed shops would be possible in newspapers and periodicals, and literally it is true that the absolute enforcement of this provision could entail the confinement of employment to members of the NUJ alone. But let me hasten to add before this acknowledgment is misconstrued out of its context that such a conclusion could only follow from a whole series of other developments much more significant for the point at issue than the passage of our Trade Union and Labour Relations (Amendment) Bill, which is in fact neutral on the issue of the closed shop itself and furthermore elaborately provides for a whole series of variations in the formation of union membership agreements. For example, to produce the result forecast by your correspondents, one required development is that proprietors and editors up and down the country should freely accept rigid arrangements of this character or that they should be forced to do so by union members everywhere relentlessly pressing the demand—union members, by the way, who on their individual newspapers may be more truly representative of their profession than some of those who assembled at the Conference in Cardiff. It has already been made clear, I am glad to say, that NUJ members on some newspapers have a strong preference for the views of their executive on these aspects of the issue. I trust this liberal example will be followed elsewhere, and the more this occurs the more the force of the second sentence in your correspondents' letter will be weakened. However, more on the aftermath of the NUJ Conference I promise you in a moment.

Let me deal next with the third tendentious sentence: the statement that the legislation provides that members can be expelled from the union without any reason being given and without a right of appeal to any independent tribunal. Unions normally have adequate safeguards built into their rules, e g, the NUJ rules specifically provide that only the National Executive Committee can discipline members for conduct detrimental to the union, and any members alleged by the NEC to be guilty of such conduct should be furnished with details of the complaint in writing. It is the case that the Government does not think it necessary to provide statutorily for an independent tribunal. This is not because we believe the safeguard of an independent tribunal is unnecessary, but because for a variety of reasons we believe this is best dealt with not by the law but by the TUC's independent review committee, to which members of the NUJ would have the same rights of appeal as those of any other union. Even if your correspondents reach a different conclusion on the necessity for statutory machinery, it is grossly misleading to ignore the safeguards which are available or proposed.

These points may be further illustrated if we turn to the remedy favoured by your correspondents—the application of "the safeguards contained in Lord Goodman's amendments". Stripped of their embellishments (a process most charitable to Lord Goodman, as I shall show) those amendments would apply, in effect, a special Industrial-Relations-Act-1971 solution exclusively to one industry. The NUJ, in effect, would be picked out from all the other unions in the country and have applied to them a specially devised series of rules, restricting (or attempting to restrict) their drive to secure 100 per cent membership, curtailing (or attempting to curtail) their capacity to resort to industrial action, and intervening exceptionally in the way they control their union membership. All these rules would be applied without any comparable obligations being required from editors or proprietors or any other safeguards for freedom and free access such as had been envisaged, for example, in the Hetherington charter or the Houghton proposals. Moreover, this "sweeping clause of ban and anathema", as Edmund Burke might have described it, directed against one union, could entail all manner of legal penalties, injunctions, fines, imprisonments, in short, all the wretched contraptions of the 1971 Act.

With such a "solution" applied as your correspondents desire, it is possible or even likely that any union worth its salt would resist such discrimination, and that the absurdity of "the Pentonville Five" might somehow be reenacted with journalists as the victims—and with newspapers as the victims, too, since imprisonment for trade union offences could only spread the confusion until at the thirteenth hour some Official Solicitor was discovered to save the newspaper industry from its self-contrived catastrophe (might not Lord Goodman himself step forward in the role?). This is the course which your correspondents seemingly urge me to follow, although I can scarcely believe they have considered the dangers as carefully as we have. And perhaps I might add that, as one of the reasons why we do consider these possibilities seriously, on at least three other occasions since I have been at the Department of Employment, spokesmen of the newspaper proprietors have advocated action to deal with individual industrial disputes which would, in my judgment, have ruined the industry beyond repair. Anyhow, now that I have spelt out some of the dangers, I hope that some of your correspondents may think differently.

However, I must add that there are other, if lesser, imbecilities involved in the Goodman Amendments which I am entitled to remark upon, since your correspondents, along with the editor of *The Times* and others who ought to have known better, insist upon the adoption of the immaculate Goodman doctrine. First, his Amendments hinge on the Houghton proposals, and if those proposals are abandoned the Goodman "safeguards" are left to stand, even more starkly, as anti-union in intention and effect [illegible] Goodman Amendmen[illegible] extraordinary propo[illegible] charter agreed by [illegible] Parliament, which [illegible] not amend, could [illegible] duties, breach of which [illegible] actionable in the cou[illegible] injunctions or damage[illegible] obtained against any [illegible] contravenes the charter [illegible] parties to it.

Thus, if the Gov[illegible] accept the advice offered [illegible] Goodman holus-bolus, the [illegible] book would contain, not [illegible] dangerous potentialit[illegible] above, but the further [illegible] provision that these [illegible] cations to trade union [illegible] would not be dealt with [illegible] remedy whatever until the [illegible] had been agreed by the [illegible] —editors and NUJ mili[illegible] now—ever that they will [illegible] down and discuss any [illegible] code whatever. May I rec[illegible] Sir, and ask the assistance [illegible] italics to emphasise the p[illegible] *is the course which* [illegible] *tinguished correspondents* [illegible] *me to pursue—unwittingly* [illegible] *sure, when I read it first* [illegible]

Now, Sir, and with many [illegible] for the length of this le[illegible] I comment on what I [illegible] have been some deplora[illegible] which occurred at the NUJ [illegible] ence at Cardiff—after you[illegible] pondents had written their [illegible] The executive's excellent [illegible] mendations on three fore[illegible] —the right of the editor [illegible] whether or not he belong[illegible] union, the right of the [illegible] work normally throughout [illegible] trial dispute, and the willi[illegible] the union to sign a gener[illegible] charter—were turned down [illegible] with a small majority, add[illegible] became committed to a [illegible] qualified drive for 100 per [illegible] membership. Some reporters [illegible] most respectable papers [illegible] gested that the militancy [illegible] was largely provoked by [illegible] union tirades of recent m[illegible] the apparent crystallisation [illegible] hostility in the Goodman [illegible] Lords Amendments. True, [illegible] but the consequences [illegible] counter-productive campa[illegible] both sides are none the less [illegible] and inescapable. The fears [illegible] correspondents, and of [illegible] besides, may be underst[illegible] enhanced; and yet by the [illegible] reckoning a resort to the Go[illegible] 1971 discrimination against [illegible] could be all the more explosi[illegible] the more these conflicting p[illegible] pondered, the more people [illegible] ment and the newspapers [illegible] be driven back to seek a [illegible] along the lines which Mr [illegible] Morgan, Lord Houghton and [illegible] Government were following [illegible] still, I believe, that may pr[illegible] wisest approach. One fact [illegible] tain: those who searched [illegible] and earnestly for such a s[illegible] were as much concerned about [illegible] dom of expression in this co[illegible] your correspondents.

An intelligent path must be [illegible] between intransigent editors [illegible] prietors who first insisted [illegible] would discuss no press charter [illegible] the NUJ, intransigent NUJ [illegible] who now say they will [illegible] press charter with the pro[illegible] and intransigent members [illegible] House of Lords who appear [illegible] lieve that a solution may be [illegible] by invoking the full weight [illegible] penal law to back one set of [illegible] gents against the other. I [illegible] that solution could be desc[illegible] simple; but not in the sense [illegible] correspondents used the word.

MICHAEL FOOT

Department of Employment, [illegible] James's Square, London SW1.

Among this week's contributors

Philip Abrams is Professor of Sociology at the University of Durham.

Quentin Anderson is the author of *The American Henry James.*

Frank Barlow's books include *William I and the Norman Conquest,* and *Edward the Confessor.*

John Cruickshank is Professor of French at the University of Sussex.

Peter Hacker is the author of *Insight and Illusion.*

Michael Howard's books include *The Continental Commitment*, 1972.

J. Innes Miller is the author of *The Spice Trade of the Roman Empire*, 1969.

P. D. James is the author of *The Black Tower*, which was published last month.

Gwyn Jones is Professor of English at University College, Cardiff.

Stephen Koss is the [illegible] *Non-Conformity and Modern* [illegible] *Politics* which is to be p[illegible] later this year.

Joseph Lee is Professor of [illegible] History at University College, [illegible]

H. R. Loyn's most recent boo[illegible] *Alfred the Great*, 1967.

Denis Stevens is Professor of [illegible] at the University of Columbia.

P. F. Strawson's most recent book [illegible] *Subject and Predicate in Logic and* [illegible] *Grammar*, 1974.

Arthur Terry is Professor of [illegible] ture at the University of Essex.

E. S. Turner's books [illegible] *Taking the Cure*, 1967 and [illegible] *Please Your Lordship*, 1971.

Graham Webster is the author [illegible] *The Cornovii* which is to be p[illegible] lished later this year.

CLASSIFIED ADVERTISEMENTS

LIBRARIANS

AVON COUNTY

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Churchill, Bristol, BS19 5NQ
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(Lofting Road, London N1 1DD. Tel.: 01-607 0187.) to whom they must be returned by the 23rd May, 1975.

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Closing date: May 29, 1975.

Sir,—Michael Foot is wrong. The [illegible] may be complex, but the [illegible] is simple. It is whether writers [illegible] be made subject to a new con[illegible] That controls are or may be [illegible] exercised—by owners, by [illegible] by the BBC and ITV, by [illegible]shers— is not an excuse for a [illegible] control, to be exercised by [illegible]selves, or by a committee act[illegible] in their name. This control *may* [illegible] exercised benevolently, it *may* [illegible] operate at all, but the point is [illegible] it should not exist.

The case of Solzhenitsyn against [illegible] Soviet Union is instructive. No [illegible] Solzhenitsyn is an awkward [illegible]oner, perhaps not in all ways [illegible]able. He could be, possibly has [illegible] used by opponents of the [illegible] state. The "issue" neverthe[illegible] is a simple one, the solution [illegible]ple also. His work should not be [illegible]ored in his own country. Is the [illegible]parison absurd? I don't think [illegible] We have no Solzhenitsyn, but [illegible] we do not need one. That Mr [illegible], who was George Orwell's [illegible] at *Tribune* (and for that [illegible] briefly mine as well) should [illegible]template a new measure of con[illegible] over writers astonishes and [illegible]ens me.

JULIAN SYMONS.

[illegible] Cambridge Mansions, Cam[illegible]dge Road, London, SW11.

Sir,—Nobody wants to add to the [illegible]ness of a sick Minister in the [illegible]ded conditions of a public hos[illegible] ward to which his principles [illegible] consigned him. We await his [illegible] and considered reply" in due [illegible]se. It might have been expected, [illegible]ever, that a man who was res[illegible]sible for a measure before Par[illegible]ment would have considered the [illegible]tions beforehand, and there[illegible] be able to reply at once. The [illegible] is after all a simple one. The [illegible] wing of the National Union of [illegible]nalists, abetted by Mr Foot and [illegible] friends, wants to have a strangle[illegible] on what appears in the public [illegible]ss. No one else wants this at [illegible]

[illegible]ere was once a large number [illegible] people who thought it possible [illegible] have both social democracy and [illegible]dom in this country. By now [illegible] of them are in process of [illegible]ging their minds.

GRAHAM HOUGH.

The White Cottage, Grantchester, [illegible]bridge.

King James

Sir,—Joel Hurstfield's extremely [illegible]eresting review of Antonia [illegible]ser's biography of King James [illegible] and I (April 18) raises an im[illegible]tant question which is rather [illegible] briefly dealt with. He rightly [illegible]arks that it is an oversimplifi[illegible]tion to charge James with neg[illegible] of business: every successful [illegible] must delegate authority. The important question is: upon [illegible] should authority be [illegible]olved?" Professor Hurstfield [illegible] goes on cautiously to accept [illegible] view that James was a practis[illegible] homosexual, and to cite as cases [illegible] James's bad judgment in the [illegible]ice of advisers Esmé Stuart, [illegible]erset, and Buckingham. These [illegible]ors, presumably determined by [illegible]al bias, he contrasts with Eliz[illegible]eth's choice of "dull and devot[illegible] William Cecil—flamboyant [illegible]vin gets no mention.

It seems to me that in stating his [illegible] Professor Hurstfield has him[illegible] oversimplified. James might [illegible] be forgiven Esmé Stuart. He [illegible] thirteen when Esmé came to [illegible]otland and sixteen when he left; [illegible] one criticizes Elizabeth for her [illegible]ps with Lord Admiral Seymour [illegible] roughly the same age. Otherwise [illegible]mes's choice of ministers and [illegible]visers in Scotland was for the [illegible] part excellent, and remained [illegible]ellent to the end. Thirlestane, [illegible]nbar, Dunfermline, Spottis[illegible]oode, Thomas Hamilton, [illegible]bank—all these were, in their differing ways, gifted and efficient men who provided Scotland with very good government indeed, especially by contrast with what had gone before. When James came to England he retained virtually all of Elizabeth's appointees—Ellesmere, Dorset, Nottingham, and above all Robert Cecil. No historian, as far as I know, has criticized him for this, or argued that he showed bad judgment in so doing.

So the real question is, what went wrong with the selection process in England in the second half of James's reign there, in the era of Somerset and Buckingham? Were the mistakes due to the king's decaying as he grew older? If so, the same sort of mistakes should have been made in Scotland, but they were not. Were they due, then, to weaknesses in the system and the people James inherited from Elizabeth? How much responsibility does Robert Cecil bear? I hope that Professor Hurstfield, who, as he puts it, has worked at the coal face for this period as extensively as anyone, will some day address himself to these questions.

MAURICE LEE, JR.

Rutgers University, New Brunswick New Jersey 08903, USA.

'The Authentic Shakespeare'

Sir,—It would be interesting to know why your reviewer of S. Schoenbaum's *William Shakespeare*, Geoffrey Bullough (April 18), considers that the York Herald's reference to Shakespeare as "the Player by Garter" substantiates the assertion that William was a playwright.

The men named by Ralph Brooke as persons not of fit station, who should not have been given arms, are Tay, a hosler, living in Fish Street, Dungayn, the plasterer, Parr, the embroiderer, Robert Young, a soapmaker, William Sanderson, a fishmonger, and then comes Shakespeare, the player.

In 1635 Cuthbert Burbage, who had owned the Globe Theatre with his brother Richard, was just as silent when giving Shakespeare's name in a petition to William, Earl of Pembroke, one of the Incomparable Pair of Brethren, to whom the First Folio was dedicated. In this document Cuthbert set out a full account of the theatre, and the part played in its history by the Burbage family, saying "to ourselves we joined these deserving men Shakespeare, Hemings, Condall and others". He also wrote that at Blackfriars they had "men players which were Hemings, Condall, Shakespeare, etc". The Burbages obviously knew who the real author was. If it was Shakespeare, why did not Cuthbert strengthen his case by giving William what would have been a more fitting and impressive description?

FRANCIS CARR.

34 Hillgate Place, London W8.

'The Prelude'

Sir,—It may be of interest to note that the same rhetorical device pointed out by Jonathan Wordsworth (April 18) in *The Rape of the Lock* and *The Prelude* was also later employed by Yeats in "September 1913":

> *Was it for this* the wild geese spread
> The grey wing upon every tide;
> *For this* that all that blood was shed,
> *For this* Edward Fitzgerald died,
> And Robert Emmet and Wolfe Tone,
> All that delirium of the brave?

WALTER KAISER.

Department of Comparative Literature, Harvard University, Cambridge, Massachusetts 02138, USA.

Guernica

Sir,—Hugh Thomas (April 11) chooses to reproduce a mangled version of the German Condor Legion statement dated April 26, 1937: for "fliegends Merlaende" read "fliegende Verbände"; for "Doeralich" read "Noerdlich". Moreover, the wording of the passage makes it quite clear that this was an operations report and *not* an operations order.

HORST E. MEYER.

4505 Bad Iburg, Sophienstrasse 30, West Germany.

STROUD INTERNATIONAL POETRY COMPETITION

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Slaves of the lamp

By Patricia Beer

TONY PARKER :
Lighthouse
288pp. Hutchinson. £4.25.

It is a truth universally acknowledged that lighthouse keepers are less interesting than rapists, but I imagine that the publication of Tony Parker's *Lighthouse* will change all that.

> Are you still writing those books of yours? Well, I suppose it's a way of making a living isn't it, much the same as anything else?

This remark, made to Mr Parker early on in the book, may find an echo in the minds of many readers. Sex offenders of all kinds: he's written about them. Unmarried mothers too. So what next? Well, what about lighthouse keepers? But the echo soon loses its resonance, though, I would suggest, not quite soon enough. In the organization of this particular feast, Mr Parker keeps the best wine till last, so much to the very last that it is possible he may have misjudged his timing.

The introductory chapter gives a useful account of the foundation and traditions of Trinity House, which evolved from a medieval seamen's guild consisting of "godley disposed men", one of whose tasks was "to build and light proper beacons for the guidance of mariners". This duty has survived into the twentieth century. Nowadays the Elder Brethren may or may not be "godley disposed", but they are acknowledged to be paternalistic and benevolent though apt to move in a mysterious way and to display an inscrutability compared with which the Silent Service is, in the words of a retired keeper, "a bunch of chattering monkeys in a monkey house". Other important facts that are given us at this point are: the keepers' hierarchy—supernumerary assistant keeper, assistant keeper, principal keeper; the difference between land lights, rock lights and tower lights (essential, this); and an explanation of the word "off" which means "on" when it applies to those working on lighthouses.

We now arrive at the first batch of interviews and here the book sags badly. In these days the tape-recorded interview is too much with us late and soon. Its lack of novelty has deprived it of much of its bite, but there also seems to be an increasing general tendency to tape-record banalities and present them as if they were epigrams. The lighthouse keepers' wives whom Mr Parker interviews are notably banal, and so, while he is interviewing them, is Mr Parker. Janet Bailey, "small and neat in a bottle-green dress with white collar and cuffs, perches on a kitchen stool with her elbows on her knees and her chin cupped in her hands" and says things like "We decided for the sake of the children we ought to do everything we could to try and make the marriage work", and utters *aperçus* about life which we need no ghost come from the grave to tell us, though we might be grateful if one did, simply to ginger things up a bit.

Some of the men are more vivid. AK Mike Longman speaks of his favourite watch:

> Four o'clock to mid-day's best because you see the dawn. You extinguish the light at sunrise and every time it's my watch and I do it, it gives me a thrill. It's like you're in charge of starting the day; the light's done its job so you're letting the sun take over.

AK Tom Whittaker describes the danger:

> It was an ordinary calm day, no wind or anything and we were thirty feet or more above the water. Suddenly this tremendous wave came up out of nowhere and swamped us. We were hooked on to the safety harness so we were all right and all we got was soaking.

If the women are uninspiring, they have a great deal to be uninspiring about. In the lighthouse service, men must work and women must weep. And they do. Sheila Longman describes a fairly typical Christmas Day:

> Then Alice suddenly started sobbing "I want my husband" and her kids went right off wailing "We want Daddy, we want Daddy." I lost my temper and shouted at Alice . . . And then to cap it all, Valerie whose husband was out on the light and not due to come ashore burst out crying too, saying never mind Alice and me complaining, what about her.

The two pivotal chapters, "Off" and "Notes During a Week", provide an interlude where Mr Parker, in his own words this time, with quotations, describes the relief trip to the lighthouse where he was to stay for a few days. The voyage out is dominated by a character called Jacko who plays the part of the humorously outspoken old salt for all it is worth (probably quite a lot in the tourist season), from the loading of the boat ("By the time all this lot's in there won't be room to fart") to the taking on board of the SAK returning to shore on leave ("You needn't move till I've gone you needn't. Then you can jump in the bleeding sea").

It is in the final three chapters which form the section called "The Tower" that the book thoroughly comes to life. At last somebody questions the writer's motives. A keeper's wife, who has been complaining that her son is treated at school as though he were something out of a zoo because of his father's profession, taxes Mr Parker with regarding lighthouse-keeping as freakish:

> You wouldn't take it as a subject for a book if you didn't think of it in the same way, an occupation that was slightly odd and a matter for curiosity.

At last somebody, if only as a joke, questions his methods:

> We have now had arrived here in our humble abode a man who says he's going to try to write a book what will contain our recorded words. He will then muck about with them, alter them, turn them round and twist their meaning into the exact opposite of what we've said, and eventually issue the whole lot in print and make himself a fortune out of it.

And at last somebody puts weight on the reason for having lighthouses—and therefore keepers—at all: that is, to save ships and lives. All the keepers interviewed earlier on gave perfectly valid explanations for their wish to join the service: fear of redundancy in a shore job, the prospect of a house and pension, the opportunity to wear a uniform, the conviction that the work would suit their particular temperaments. One boy had considered it as a slightly better bet than the army which, as he reflected just in time, "had its drawbacks like it was for fighting". But hardly anybody seemed to think of it as social service or even to feel the need to pretend to do so. Indeed, in an odd way some of the men appeared to consider the safety of ships as something irrelevant to their work, even to the extent of hinting that it would make life more interesting if they came a bit nearer. But in this last section an eight-year-old boy, Nigel, a keeper's child, comes right out with it:

> What a lighthouse keeper does is to make sure that ships are all right. They come past in the sea from all over the world. When they get to where the lighthouse is they have to be careful they don't crash into the rocks. That's why the lighthouse is there.

"The Tower" has more variety than the previous sections and is very skilfully organized. It is ingenious to have a contribution from a clergyman, not only because the vision of an elderly parson swinging ineptly but gamely through the air on a rope brings home the hazards of the whole occupation but also because it is suitable for him to express reflections and inferences on the subject of lighthouse employees in a way that Mr Parker himself prefers not to do. This section records not merely monologues but dialogue as well. That lighthouse keepers use dreadful language is mentioned by several speakers in the course of the book, and now Mr Parker gets the three keepers of the tower he is visiting to debate why this should be so. A "serious fucking discussion" duly takes place. It reaches no conclusions but demonstrates the need for such discussion.

Another merit of this final section is that it deals with subjects that have been in one's mind throughout the book. One had thought they were never going to arrive and indeed they have been left till rather late. One of these subjects is homosexuality about which, at the eleventh hour, AK Barry Pennington has some perceptive things to say. Altogether the concluding chapters of the book are so strong that they not only compensate for the relatively weak earlier sections but give them meaning.

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Industrialization in its time

By Kenneth O. Morgan

KENNETH E. CARPENTER (Editor):
British Labour Struggles
Contemporary Pamphlets, 1727-1850

32 Volumes. New York: Arno Press. Distributed by Transatlantic Book Services. $500 the set.

"A period as terrible as any through which a nation ever passed": this was Arnold Toynbee's contemporary view of the Industrial Revolution. For well over a hundred years, from the forays of Carlyle, Ure or Engels in the 1840s to the academic salvos of R. M. Hartwell and Eric Hobsbawm in the 1960s, living conditions in England during the first century of industrialization have provided a classic forum for debate. Political commitment has sharpened the passions of those, Marxists or their critics, who take a pessimistic or an optimistic view of the effects of industrial change upon the working population, especially the urban poor, in the late eighteenth and early nineteenth centuries.

Two generations ago, the so-called "pessimistic" view, embodied in the writings of the Hammonds on the inhumanity and cruelty of the "bleak age", held the field unchallenged. Following Liberal predecessors like Thorold Rogers (who held the fifteenth century to be "the golden age for the British worker"), they saw industrialization as the instrument of misery, exploitation and social oppression. But, with the intervention of specialist economic historians, such as Sir John Clapham and later T. S. Ashton, from the late 1920s onwards, the debate entered upon an entirely new phase. Technical econometric inquiries into the standard of living, into earnings and investment, unemployment and the per capita consumption of food, led to the dialectical initiative passing firmly to the so-called "optimists" camp. The crusading disciples of Professor Hayek lent to these technicalities their own fervent ideological commitment to the capitalist system.

Only since the early 1960s, notably with the writings of Edward Thompson, have the "pessimists" fought back, though often on different ground, since they usually choose to concern themselves less with technical inquiries into material conditions and more with the deteriorating "quality of life" during the early industrial era, and the consequences of this for the social system and popular culture. Today the "great debate" resembles not so much a clean-cut confrontation between opponents and supporters of the "immiseration" argument, but rather something more like the Thirty Years War—a whole series of diverse, localized and only indirectly connected engagements about the quantifiable and non-quantifiable aspects of industrial change. Like the poor themselves, the great debate about their living standards will, it seems, be always with us. But overwhelmingly decisive conclusions seem less and less likely to emerge. Rather than being divided into optimists and pessimists, it has been said, we are all agnostics now.

To some extent the debate between optimists and pessimists over the effects of industrialization was founded on the different source-materials used. The optimistic view invariably beholds the working-class world from the outside. Its exponents usually steer clear of wider sociological or cultural themes. Instead, they base themselves rigorously on the complex statistical data of the specialist economist. Retail and wholesale price indexes, data for patterns of consumption and for the distribution of the national income have been the staple fare of those economic historians who travelled in the wake of Clapham.

Conversely, the pessimists, following the Webbs and the Hammonds, have always relied to a great degree on contemporary accounts—on materials culled from Blue Books and other parliamentary papers, and from the whole passionate literature of popular protest against factory conditions, child labour, urban and rural poverty, the moral economy of the poor, environmental deprivation and the like. In this they followed Engels, whose account of Manchester in 1844 drew heavily on previous accounts by Kay, Gaskell and Gaultier, and on parliamentary reports of a decade earlier. Some of this contemporary material was, of course, highly polemical—though certainly not to be dismissed on that account. And there is surely force in Brian Inglis's insistence that the quality of contemporary observers who took a pessimistic view of the industrial scene is overwhelmingly impressive—including not only a vast range of imaginative writers but also, in time, major exponents of the orthodox political economy such as Ricardo, Mill or Harriet Martineau, against whom could only be ranged the hardly titanic figure of Andrew Ure. Clearly, contemporary literature will always loom centrally in the debate on the effects of industrialization, for all Clapham's contemptuous dismissal of the efforts of the "social historians".

It is for this reason above all that *British Labour Struggles*, a new mammoth series of reprints, is especially welcome. It consists of thirty-two handsomely bound volumes. They derived originally from the 70,000-odd items accumulated in the 1870s by the Cambridge economic historian, Herbert Foxwell, much of which was later purchased by the Kress Library of the Graduate School of Business Administration at Harvard. The original purchase from Foxwell included some 25,000 items. From this immense haul, Kenneth E. Carpenter, curator of the Kress Library, has selected 200-odd pamphlets, books, leaflets and broadsides relating to social and psychological aspects of industrial change: they range far beyond the theme of "Labour's early struggles". Defenders and critics of capitalism are equally well represented. The thirty-two volumes include a diversity of material, with between three and eleven pamphlets in each, all beautifully reproduced in facsimile. There is no general introduction or index. However, Mr Carpenter has provided a brief, but extremely helpful, accompanying booklet which gives a digest of each volume and explains its provenance. The reprinting of this material, much of it exceptionally scarce, will be a most valuable addition to the holdings of university and other libraries which ought, if possible, to purchase the series in its entirety. This venture is a vital aid to intelligent and informed discussion of the nature of our early industrial civilization.

The volumes divide into five broad sections, relating to labour disputes, the growth of early trade unions, the impact of Owenism, factory conditions and movements for factory reform, and the agricultural labourers' revolt of 1830-31. The first of these consists of five volumes on labour problems (mainly among Wiltshire weavers and clothiers) in 1727-45; labour disputes among Lancashire cotton spinners later in the century; the impact of the spread of machinery; the activities of the Luddites; and the working of the Spitalfields' weavers' acts, 1818-28. Among these, the literature on the Luddites is of the greatest interest. Some of it links the Luddites' grievances against machinery to the wider growth of monopoly in cotton, land and corn supplies. It amply confirms Mr Thompson's locating of the Luddites in a far more sophisticated and enduring radical tradition. The Spitalfields material, by contrast, is of interest primarily for the information it provides on the powers of justices of the peace to regulate silk-weavers' wages, powers that survived the ending of government regulation in 1814, and the repeal of the apprenticeship clauses of the Statute of Artificers.

In the second group are eight volumes relating to early trade unionism, with many especially rare pamphlets included. They cover the rules of early friendly societies; the history of trade unions during the era of the Combination Acts; the debate over the repeal of these Acts in 1825; trade unionism in the 1830s and 1840s, especially among the Lancashire cotton spinners; labour disputes among the Durham and Northumberland miners mainly in 1831-32; and union activities among the framework knitters and handloom weavers of Leicestershire and Nottinghamshire.

Among the more striking material included in this section are Edward Tufnell's forceful attack (1834) on the "character, objects and effects" of trade unions, which he saw as "secret fraternities", and his abortive proposal of model rules for them to operate in the future. Conversely, Richard Oastler, that transcendent symbol of social Christianity, is well represented, notably in a characteristic appeal to Leeds manufacturers and mill-owners to look more positively upon trade unions as institutions:

> Masters, don't you see who it is that is your enemy? It's not the "Union"—it's that bloody monster "Capital". . . . He scrapes the marrow out of *your* bones—he benumbs *your* sinews, and then points to the Union, and says—They did it!

Here, as elsewhere, Oastler's rhetoric has a compelling relevance that transcends its period. The framework knitters' material includes a remarkable tract by William Felkin (the Nottingham historian of the hosiery and lace industries, in later years) which calls for a minimum wage and provides an account of his evidence before the 1845 Hosiery Commission.

The third group consists of six volumes relating to the impact of Robert Owen upon working-class ideas and organization down to the early 1840s. They cover Owen's work at New Lanark (an explanatory defence by his son, Robert Dale Owen, being balanced by attacks from William M'Gavin and Edward Baines, among others, mainly based on the irreligious nature of the education provided in Owen's new model factory schools); Owen's communities at Motherwell and Orbiston; Owen's various cooperative ventures, 1821-34, including the rep... Co-operative Congress... lengthy discussions of ... labour exchanges; the ... system" of social ... viewed by the Owen... critics (included here ...) debate on "What is So... by Owen and John E... 1841); and a series of ... various Owenite comm... Britain and the Unite... 1825-41, with New Era ... course, well to the fore.

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...ly, there are two substantial volumes that cover the "Captain Swing" rising of the agrarian labourers in 1830-31, which Professor Hobsbawm and Professor Rudé have done so much to illuminate. These include some routine condemnations of the "sin and folly" of the destruction of private property delivered by clergymen and others. There is also a significant anonymous pamphlet by Francis Place which laments the labourers' uprising, but despairs of any effective economy remedy to head off a series of further rural rebellions. Already the older radicalism of which Place was the symbol was being superseded, as working-class protest assumed a more overt and coherent form. In fact, Place's fears of continuing agrarian turbulence were not to be fulfilled in England. "Rebecca" was to be a strictly Celtic phenomenon, as David Williams's masterpiece on the riots explained, twenty years ago.

The effect of these welcome reprints by the Arno Press is, therefore, to provide a broad and revealing picture of social conditions in the first century of British industrial experience. It is not, of course, a complete one. The most obvious gap is Chartism. In general, working-class activity in these volumes appears usually as defensive, often desperate: coherent efforts by urban and rural workers to transform their conditions by purposive political change is not reflected here. Nor—apart from the Swing uprisings—are rural labour conditions well illustrated. There is nothing, for instance, on the impact of enclosures, or the campaign against tithe. Working-class religious organization and experience in the frontier world of the new industrial towns are also left out, apart from a few eccentric Owenite experiments.

But it would be quite wrong to end on a carping note. These volumes are obviously of immense value for the university or college student, for the actively researching scholar, and for the extra-mural enthusiast.

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The evangelism of progress

By Stephen Koss

...RT E. DOWSE (Editor):
...Socialist Ideal
...Harvester Press. £6.50.

...a commonplace among historians that the general election of ... which gave an unprecedented ...ate to the old Liberal Party, ... portentously put the new ...ur Party on the electoral map. ...proximately fifty so-called Labour ...bers were returned—it would ... the wits of man to stipulate a ... number—nearly half of ..., according to H. H. Asquith, ... to all intents and purposes ...". Twenty-nine others had ... the backing of the Labour Representation Committee, among them the three spokesmen featured in *The Socialist Ideal*. The Liberal leaders, flushed with their own spectacular victory, were not the least perturbed by the emergence of a fledgling party on their left; indeed, Herbert Gladstone's 1903 pact with Ramsay MacDonald had paved the way for it. "The Labour Party has now at last assumed definite shape", John Morley matter-of-factly observed at the time. "The wonder is that it did not come earlier."

What exactly did the new party stand for? In an effort to elucidate its "aim and methods", Allen and Unwin published a series of six short books, collectively entitled *The Socialist Ideal*. Three of the tracts were written by Labour MPs: MacDonald, J. Keir Hardie, and Philip Snowden. The others, not without their own contemporary interest and historical significance, were the work of F. W. Jowett, Stewart Headlam, and Ethel Snowden. Somewhat inexplicably, Harvester Press has reduced the sexter to a one-volume triptych that contains only the items in the first category. It is not clear on what basis, except the most obvious one, the selection was made. That the editor's introduction refers indiscriminately to all six component volumes of the series makes one question the logic as well as the efficacy of the arrangement.

Still, half a loaf is better than none. These isolated expositions of Edwardian socialist thought, which originally sold in cloth editions for a shilling a copy, offer a variety of insights. There is nothing about them that would serve to drive a working-class reader to the barricades, although much that would calm the jittery nerves of any Tory duchess. The brand of socialism that they preach is mild-mannered, homespun, and, above all else, steeped in Christian values. The intellectual attitudes they express, like the social concerns that inspire them, are integral to the times.

"From Amoeba to Man there has been a steady and more or less continuous progress", Hardie believed, making socialism—as he defined it—an inevitability. If his definition lacked specificity, or even substance, that was all to its advantage. "Socialism, like every other problem of life, is at bottom a question of ethics or morals", he explained. Ostensibly for this reason, he disclaimed any intention "to enter into an elaborate disquisition on the historical basis of Socialism, or to embody its economic theories and principles in a learned thesis". In the same vein, and with the same equivocal effect, Beatie Bryant lectured to her mother in Arnold Wesker's play, *Roots*: "Socialism isn't talking all the time it's living, it's singing, it's dancing, it's being interested in what go on around you, it's being concerned about people and the world."

MacDonald, who wrote with the same evangelical fervour, would have commended himself to Beatie Bryant by expanding the boundaries of human compassion to include the subject peoples of the British Empire. His book is tellingly dedicated "to my friends called 'Little Englanders' who guarded the honour of their country through trying years", and one is reminded that, during the stormy days of the Boer War, Hardie had proffered his allegiance to Morley. Far from advocating the dismantling of the Empire, MacDonald accepted its existence as a sacred trust, and he celebrated its potential for bringing social and political progress to the four quarters of the globe. Only a generation earlier, he marvels, the "easy-going children of nature" who inhabited some of Britain's Pacific dependencies "were removed from cannibalism". With the priceless gift of "British characteristics", which would come in time, there was no limit to their capabilities.

Hardie was equally awash in pseudo-Darwinian theory, so much the hallmark of the age. "Take a gathering of Indians", he instructed an audience of his countrymen in 1909. "Remove their graceful, picturesque costumes and clothe them in coat and trousers, wash the sun out of their skins, and then a stranger suddenly let down in the midst of them would have a difficulty saying whether he was in Manchester or Madras." Perhaps unwittingly, Hardie spoke from personal experience: deprived of his famous cloth cap, cleansed of the grime of the Lanarkshire collieries, and exposed to the rarefied atmosphere at Westminster, he behaved very much like an old-fashioned Radical.

Snowden, suitably preoccupied with budgetary matters, wrote more drily and concisely than the others, but no less revealingly. "A Chancellor of the Exchequer", he declares ominously, "has always to shape the Budget so as to arouse the least measure of opposition amongst those who are the most influential supporters of his Party." Oswald Mosley would have been spared a good deal of frustration as a member of the 1929 Government had he read these words.

Robert E. Dowse, who has assembled and introduced this material, avowedly shares Mosley's sense of impatience with these woolly-minded standard-bearers of the socialist tradition. In a trenchant polemic, he focuses on the inter-war period, when the Labour leadership proved sadly deficient in ideas and therefore unable to grapple with the social and monetary problems that afflicted the nation. With no sense of "policy priorities", Labour fundamentalists fell back on the "fustian rhetoric" of these "socialist theoreticians" who, as represented here, "were not . . . of even the second rank". Consequently, "the amorphous set of beliefs, inspirations, hope and verbiage which made up the intellectual capital of English Labourism actually constituted a barrier to clear thinking".

It is curious that a scholar, who writes in 1974, should have chosen to root himself in the controversies of 1929-31, and to evaluate his sources exclusively in that unflattering light. Such a vantage-point affords us neither a short nor a long view, but at best an intermediate one. Had Mr Dowse considered these three publicists in the context of the society in which they wrote and operated, he would have been better able to appreciate both their contributions and limitations. After all, these men were responding to the recent experience of the South African War, and cannot legitimately be faulted for having failed to anticipate the First World War and its aftermath. Vague and discursive, Hardie's "little brochure" was "written, literally, in the odd half-hours of a busy period in a life crowded with work". Like the others, it deserves to be approached on its own modest terms, and does not bear the weight which the editor has placed on it.

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The interests of the Eskimoes

By Gwyn Jones

HENRIK RINK:
Tales and Traditions of the Eskimo
472pp.
Danish Greenland
Its People and Products
468pp.
Hurst. £10.50 each.

On the whole Greenland has been lucky in its Danes, and Henrik Rink stands with the best of them. He first visited the subcontinent in 1848 in search of mineral deposits, showed himself to be diligent and inquiring, and with modest equipment and abundant common sense made a useful contribution to mapping part of the coast. During his three-year stay he also found time to study the problems posed by the Inland Ice and Greenland's icebergs, and how the one might produce the other. It was his speculations on this last which made his first reputation. He returned to Greenland as a government commissioner in 1852, and thereafter spent sixteen winters and twenty-two summers there, including a ten-year spell as Royal Inspector of South Greenland. He had no sentimental illusions about his Eskimo charges but was devoted to their interests and from the beginning sensitive to their differences from the European and the reasons for those differences.

There had been earlier well-wishers of the Eskimo who wanted to change him into an imitation Dane, washed and tabbed, a solid citizen and good Christian, and all the other things that the Lord in his wisdom and the climate in its rigour had so far excluded him from being. Rink was quickly apprised of two abiding truths. The first was that the decline in the Eskimo's economy and in his power to survive and be himself was due to the changes in his social and mental, and even spiritual, life forced on him by European ways, and must be improved through restitution as well as what Europeans called "advancement". The second was that a European administrator should, so far as was practicable, act as an adviser and supervisor, and allow the natural leaders among the Eskimoes, their clergymen (when they had them), catechists, and the best sealers and hunters, to have the first say and all possible authority in the management of their own affairs. To this end he and like-minded men of both peoples set up the Boards of Guardians for South and North Greenland in 1862-63, for which alone, as Helge Larsen says in her introduction, Rink deserves a place of honour in Greenland's history.

He wrote a number of books, papers, reports and the like, some of them specialized, and all of them valuable within their disciplines. Two are distinguished by their interest for the general reader. The first is his account of Greenland and its people prepared between 1851 and 1857, and published in Danish; the second his two-fold collection of native tales, the first batch published in Danish translation in 1866, the second determined on in 1871, when his increased command of the painfully difficult language of the Greenlanders permitted him to write down their verbal communications.

The one was immediately recognized as the best description of the country and its inhabitants since

Eskimo woman and child, from Tales and Traditions of the Eskimo.

Hans Egede's *Perlustration* of 1741; the other was rightly seen as not only an important pioneering work, but also one certain to retain a lasting esteem. Thereafter they appeared in English, the *Tales and Traditions* in 1875 and *Danish Greenland* in 1877; these are the two books now reprinted with their original illustrations. In each case the Danish original had been so expanded and improved that Rink could describe them as new books, and it has always been true that even the fortunate possessor of the Danish versions has found it necessary to consult the English.

Danish Greenland is a perfect example of the old-fashioned synoptic book which in sixteen chapters and an eight-fold appendix sets out to tell you everything about everything, and succeeds. But why read it today? First, it is essential to English readers who want to know what was known about the subject at the time—though there will not be a great many of those. Then, secondly, for the enjoyment it provides. Rink had the gift of communicating his own pleasure in the subject to the reader. He can make even his statistics register in an interesting way. For example, the weight in pounds of snuff, chewing-plug, and pipe-tobacco consumed by the Eskimoes is as illuminating as the Aurora Borealis, especially when he adds that northwards around Umanak pipes must be worn very short, "lest the tube should be obstructed by frost".

The Eskimo addiction to coffee gives off its full aroma when we read that it is at times pounded in a boot, and that kayakers far from home will manage by "eating the coffee and drinking [...] the same time". A[...] gourmets should ra[...] will probably represe[...] pitch of the horticultu[...] all topics, however di[...] gion, domestic life, c[...] laws, the inner truths [...] culture—he is always c[...] ative, genial, civilized [...] knowledge and judgme[...] his time.

Tales and Traditions [...] *Eskimo* is a still more [...] book, though, as Helge [...] points out, had Rink lived [...] "Eskimo" life would [...] "Greenland Eskimo". T[...] been other and later [...] but Rink's is the prim[...] ment. He was aware of the [...] tance of the comparative [...] such things as legends, [...] and languages, and con[...] our knowledge of early [...] derived from his physical [...] and artifacts could be [...] those: "relics of spirit[...] which have been preserved [...] literature. Eskimo tales [...] ounds, he judged wisely, w[...] vide a key of sorts to the [...] of the universe, their [...] mythology, superstitions, [...] and in some measure the [...] organization and way of life.

The result of his [...] of written and oral sour[...] formation was 150 (in [...] stories of which eighty-[...] nine) are given in a full (the [...] necessarily untouched) ver[...] the rest in reduced or [...] mentary form. . . .

There are stories which [...] explanation of such natural [...] mena as the sun and moon [...] place-name; many are about [...] persons or monsters or [...] there are stories about [...] birds or fish or animals; [...] their own curious way [...] stories about strong men, [...] sons, brothers and sisters, [...] perilous journeys, [...] transformations, and [...] liaux reminiscent of simil[...] motifs in the folk literature [...] peoples. An interesting [...] stories appears to preserve [...] tion about the early Norse [...]

As a whole they appear [...] more cheerfully cruel, [...] gruesome, and at times [...] porously obscene (though [...] been played down by Rink [...] the folk-tale norm; but [...] pression may well be due [...] absence of what may be ca[...] idealized "fairy-tale" treat[...] themes, and the ever-present [...] ground of cold, hunger, [...] land and sea, together [...] visualized terrors spawned [...] mind and soul of one of the [...] est peoples the world has [...] Cheerfulness just had to [...] breaking in.

Continuous reading in the [...] *and Traditions* is hard [...] only by reason of their [...] assumptions and strange [...] but because there often [...] compulsion on a story to [...] destined end or even be [...] selection of forty or so [...] most impressive. Meantime [...] that good man and [...] scholar, Henrik Rink.

Intervention in Malaya

By J. Innes Miller

EMILY INNES:
The Chersonese with the Gilding Off
550pp. Oxford University Press. £9.25.

The Chersonese with the Gilding Off is part of a series designed to make available to present-day scholars rare and out-of-print books on South-East Asia, China and Japan. Emily Innes was the wife of a junior official transferred in 1876 to Selangor from Sarawak, where the Brooke family had been in control since 1841, as part of the recruitment of British officers for service in the Malay States after the Treaty of Pangkor between Her Majesty's Government and the Sultan and Chiefs of Perak.

The book's intriguing title derives from an earlier book also reprinted in this series: *The Golden Chersonese and the Way Thither*, by Isabella Bird, a distinguished traveller and writer who, in 1879, visited the Malay States and was the guest of the British Resident at Taiping, and whose impressions, in Emily Innes's view, needed to be supplemented by someone who knew the Peninsula more intimately.

The Treaty of Pangkor was the Magna Carta of the new regime of British intervention in the Malay States. In creating protected states which remained under their ruler's jurisdiction, but subject to British advice in matters distinct from the Muslim religion and the Malay custom of that particular state, this form of partnership was unique in British colonial history and a product of British political genius.

Three external factors promoted the policy of intervention. One was the threat of French expansion westward from Hanoi; the second, a similar threat by the Dutch in Indonesia against the Free Port of Singapore, and the third, the necessity of keeping open the sea-lanes to China. Internally, the motive was assistance to the Malay rulers, in the suppression of internal disorder, particularly of Chinese violence in the mines, to stop it spreading to the ports, for instance from the Larut mines near Taiping to Penang, a distance of some fifty miles; and in the collection of revenue and distribution of land, all of which belonged to the state. No land, of course, could be owned or held privately by any British officer.

The book is valuable for its description of the primitive conditions under which Innes and his wife lived and worked in both Langat and Durian Sabatang—leaking roofs and windows, mosquitoes and other poisonous insects, their dining-room in Langat the only place they could hold a court, the view of a tiger peaceably nibbling or licking his paws in the sunshine through a gap on Jugra Hill, the quick consumption of local supplies of chicken and all tinned food having to be brought by small coasters from Singapore; such details reveal the enormous amount of remedial work so quickly and efficiently done, after British intervention, by the professional and technical services. To this may be added a good system of government, not too highly centralized, which preserved the local customs of a plural society.

Innes retired in 1882, partly because of indifferent health, and partly perhaps from a sense of frustration at differences of interpretation of his duties under the treaty, between himself and the higher powers, when he declined to sanction police-warrants for the recapture of runaway domestic slaves—a point of view which in the end prevailed. His integrity and devotion to duty in two unhealthy coastal districts command the highest praise. I can support this from my own evidence, since in 1936-38 I held the same post as District Officer, Lower Perak—still no health resort—and found that the main thoroughfare in Telok Anson, the District capital, was still called Innes Road.

Emily Innes's book is readable, reliable, and light both in weight and in argument; it should be of interest not only to scholars, political scientists and those who had the good fortune to serve Malaya subsequently, but to all admirers of Britain's contribution to good government, fair trading, and inter-racial harmony in the Far East.

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A breath of fresh air

By P. D. James

FLORENCE NIGHTINGALE:
Notes on Nursing
What it is and What it is Not
Blackie. £2.50

Notes on Nursing, the most popular and widely distributed of Florence Nightingale's writings, was first published by Harrison and Sons in December 1859 at the then high price of five shillings. It appeared [...] years after her triumphant return from the Crimea, and seven months before, with the £45,000 contributed by a grateful country, she was to establish the Florence Nightingale Training School for nurses at St Thomas's Hospital and lay in Britain the foundations of modern nurse training and practice.

It was unlikely that any publication by the heroine of Scutari would go unremarked, but the remembrance of past glories and sufferings which the book evoked—"hundreds of brave men attested with their dying breath how nobly Miss Nightingale's self-imposed task was fulfilled, and this little book would be almost enough to explain her success", wrote the normally unenthusiastic *Saturday Review*—could not in itself explain the immediate and mildly sensational success of the book. Despite the price, 15,000 copies were sold in the first six months and a cheaper edition at two shillings quickly followed. A popular edition at sevenpence appeared in 1861 with the title *Notes on Nursing for the Labouring Classes* and including a new chapter called "Minding Baby". "And now, girls", this chapter begins, "I have a word for you. You and I have all had a great deal to do with minding baby, though baby was not our own baby." Benjamin Jowett wrote that there was a world of morality contained in the parenthesis, "though baby was not our own baby".

In its cheap form, the book was widely distributed by benevolent persons in cities and villages and was recommended by Chadwick for school reading. It was published in the United States and swiftly translated into most European languages. Sir James Paget confessed that he had learnt more from the notes than from any other book of the same size that he had ever read, and Harriet Martineau rightly predicted: "This is a work of genius if ever I saw one; and it will operate accordingly. It is so real and so intense that it will, I doubt not, create an Order of nurses before it has finished its work." But the book's appeal at the time and to succeeding generations is best explained in Florence Nightingale's own words to Sir John McNeill: "There is not one word of it written for the sake of writing but only forced out of me by much experience in human suffering."

The book is not a technical manual on the art and skill of nursing. Miss Nightingale specifically disclaimed this intention in the preface. It is a simple handbook on domestic hygiene with particular reference to the care of the sick: pungent, witty, practical and totally uncompromising. On its first publication it was rightly received, not as a gentle dissertation on the womanly art of caring, but as a revolutionary pamphlet. It requires a retrospective effort of the imagination to understand its impact on all classes. Elementary principles of hygiene which today are universally accepted were then sensational innovations, and particularly provocative was the suggestion that ladies should understand the laws governing their own bodies or should actively concern themselves with the physical conditions in which their children were being reared or the ventilation, cleanliness and proper drainage of their houses. It was accepted that the very poor lived in miserable squalor. To exhort and educate them was a seemly Christian duty. But Miss Nightingale pursued her twin enemies of dirt and ignorance into the homes of the opulent Victorian middle and upper classes:

> I have met just as strong a stream of sewer air coming up the backstaircase of a grand house from the sink, as I have ever met at Scutari.
>
> Without cleanliness, within and without your house, ventilation is comparatively useless. In certain foul districts of London poor people used to object to open their windows and doors because of the foul smell that came in. Rich people like to have their stables and dunghills near their houses . . . and yet people are surprised that their children, brought up in large well-aired nurseries and bedrooms, suffer from children's epidemics. If they studied Nature's laws in the matter of children's health they would not be so surprised.

The book had an immediate practical effect. Dunghills were removed; letters from schoolmasters, offices and factories told of windows flung open (not, one hopes, too imprudently: was Miss Nightingale the originator of the great British fresh-air fetish?), and soap and water were vigorously applied to complexions used to a less primitive cleansing.

Those notes which are specifically devoted to nursing the sick have to be read against the sombre backcloth of a mid-nineteenth-century sickroom. The explosion of scientific discoveries and advances which marked the first six decades of the twentieth century and which changed the face of medicine was yet to come. With the exception of smallpox, no efficient vaccine had yet been developed. The great infectious diseases, including cholera and typhus fever, were unconquered. Tuberculosis and syphilis were prevalent and operations of amputation or excision to correct the results of these two scourges were the two most commonly performed surgical procedures. Anaesthesia was still primitive; antisepsis, accepted as the complete answer to wound infection, was rudimentary; blood-transfusion, diagnostic X-rays and radiotherapy were undiscovered.

Diagnosis largely depended on the skilful use of the doctor's five senses, and often it brought little comfort since diagnosis was well in advance of the means to alleviate or cure. The patient fought his illness with his will, his courage and his constitution. The job of the nurse was to fortify the first two and support the last. Recovery could be slow and tedious, necessitating long weeks or months of confinement to the bed or sickroom.

Today it is both good medical sense and sound economics that we should be quickly on our feet so that expensive facilities may be freed for the next patient. Life presses; we demand and hope for a quick cure. But, when the powerful interventions of medical science finally fail as inevitably they must, death may be less obliging; and it is in this still largely neglected field of medicine—the care of the incurable or dying patient—that Miss Nightingale's notes can perhaps teach us most.

And what an excellent nurse she herself must have been: gentle, sensitive and constantly watchful to interpose her strength and her skill between the patient and his enemy. "It is commonly supposed a nurse is there to save physical exertion. She ought to be there to save the patient taking thought." She had immense respect for the integrity of her patient's personality. There were to be no subterfuges, no easy evasions. She had seen too many men entering the valley of the shadow to minimize its terrors. "Do not cheer the sick by making light of their danger . . . remember he is face to face with his enemy all the time, internally wrestling with him, having long imaginary conversations with him." In one paragraph the voice is surprisingly modern and the advice singularly appropriate for our impatient age with its resentment of illness and underlying suspicion that what the sick need most is a bracing dose of self-discipline.

> I think it is a very common error among the well to think that with a little more self-control the sick might if they choose dismiss painful thoughts which aggravate their disease. Believe me, almost any sick person who behaves decently well exercises more self-control every moment of his day than you will ever know till you are sick yourself.

And how restful, how unfussy and reassuring she must have been! She was orderly but no slave to routine; it was more important that the patient should eat than that he should eat at the accepted or convenient time. She was herself fond of children and saw no need to ban them from the sickroom. "There is no better society than babies and sick people for one another." She understood the pleasure that a bird, a change of picture, a growing plant, could bring; she knew well the intense agony which noise could cause, even the gentle rustling of a nurse's dress. She did not want totally to segregate her patient from the world:

> I do not say don't tell him your anxieties—I believe it is good for him and good for you too; but if you tell him what is anxious, surely you can remember to tell him what is pleasant too. A sick person does so enjoy hearing good news—for instance, of love and courtship. If you tell him only when the marriage takes place, he loses half the pleasure which God knows he has little enough of.

And what of the nurse herself? To an extent Miss Nightingale's philosophical legacy to professional nursing has been distorted by the legend and perhaps, too, by the over-rigorous moral and physical discipline which she felt it necessary to impose upon the first Nightingale probationers, those carefully selected guardians of the art of nursing. In the *Notes* we get perhaps a truer picture. Much as she valued devotion and dedication she was no friend to unquestioning subservience. She knew the difference between sentiment and sentimentality, and her comments on the contemporary image of the nurse are among the most trenchant in the book:

> It seems a commonly received idea among men and even among women themselves that it requires nothing but a disappointment in love, the want of an object, a general disgust, or incapacity for other things, to turn a woman into a good nurse. . .
>
> The everyday management of a large ward, let alone of a hospital, are not these matters of sufficient importance and difficulty to require learning by experience and careful inquiry just as much as any other art? They do not come by inspiration to the lady disappointed in love, nor to the poor workhouse drudge hard up for a livelihood. . . .
>
> No man, not even a doctor, ever gives any other definition of what a nurse should be than this—devoted and obedient. This definition would do just as well for a porter. It might even do for a horse. It would not do for a policeman.

Perhaps because she liked men and all her life had received from them support and friendship she had little sympathy with the more strident manifestations of feminism. She warned her readers to keep clear of both the jargons: that which urged women slavishly to emulate men, and that which exhorted them to do nothing men did merely because they were women and should confine themselves to women's work.

> You do not want the effect of your good things to be, "How wonderful for a woman!"; nor would you be deterred from good things by hearing it said, "Yes, but she ought not to have done this because it is not suitable for a woman". . . . Oh, leave these jargons, and go your way straight to God's work, in simplicity and singleness of heart.

Today that work is being carried on under difficulties dramatically different from, but in their own way as arduous as, those which faced Miss Nightingale at Scutari. She would, one feels, have much pungent good sense to say about a modern system of medicine which knows increasingly more about the science of curing but, paradoxically, less about the art of healing.

Clamped to our machines, hoping that the dials are working and that the drip will not clog, stressed by the inevitable noises of a busy ward, wondering whether we shall recognize the agency nurse when she comes again on duty and whether the private patients are getting their food, we might be wise not to choose this little book as bedside reading. It is productive of an emotion too like regret.

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A judge and his jaunts

By Nicholas Phillipson

HENRY COCKBURN:
Circuit Journeys
420pp. Edinburgh: James Thin/Mercat Press. £5.25.

Henry Cockburn's *Circuit Journeys* is the neglected companion to his well-known *Memorials of his Time*. The *Memorials* is set in the gregarious and civilized world of Sir Walter Scott's Edinburgh and it is full of political action and literary fun. It tells the story of the rise and progress of Scottish Whiggery (that is to say, of Cockburn and his friends) from its earliest days to its moment of triumph at the time of the Reform Act. The *Circuit Journeys*, now reprinted for the first time since its appearance in 1888, is rather different.

Cockburn retired from politics and by 1837 was on the bench of the Court of Justiciary; he could thus look forward to periodic release from the rather stuffy and uncongenial grind of legal routine in Edinburgh in order to go on circuit throughout Scotland. It is these journeys, which began in 1837 and lasted until his death in 1854, which are chronicled in this book.

He travelled by coach, even by train, usually with his wife, a daughter or two, a brother judge and a shoal of advocates. These jaunts were sociable enough affairs and good excuses for visiting old friends. But carousing and visiting is taken for granted like legal business and the endless succession of murders, thefts, rapes, sheep stealings and so on which passed through his court (there was very little of the "poetry of crime", he complained). Away from Edinburgh, men and business are pushed into the background. Cockburn becomes an observer rather than an actor, or rather a man who is anxious to celebrate his quiet, intense, unswervingly loyal passion for the countryside he had loved for as long as he could remember.

This journal, then, is not the work of the tourist who does not know the countryside in which he is travelling or who has absurd or uninteresting expectations of it. Cockburn's expectations of rural and provincial Scotland are deeply informed, sensible and generous. He can observe precisely and even meticulously without overburdening his prose with detail. Only someone who has seen as much as Cockburn; whose passions work as quietly and powerfully as his, can write so simply and beautifully of the Cairngorms.

> There were parts of the road from which the whole plain between us and the base of the hills lay visibly below us. The larch was only in its brown, budbursting state; but its leaflessness left the heather visible, which, though not in flower, brightened the dark verdure of the Scotch fir. Through that sea of pines, the blue, full Spey was sweeping; and beyond stood that noble range of mountains, singularly marked by corries and valleys, variegated by streaks, and patches, and fields of snow, of all sizes, positions and forms all softening under a mild southern air, the unsnowed parts standing out in deeper darkness; the whole masses clear to their very summits, but hovered over by racks of gorgeous clouds, which seemed as if anxious to show that they could be as magnificent as the solid matter before them.

This sort of prose moves easily from the description of countryside to that of buildings and people, and the *Journeys* have as memorable a collection of stories about eccentrics as the *Memorials*. Such as this, about Provost Milne of Aberdeen:

> [His wig] an old brown one, much the worse of wear, got awry, as [his wife] thought, on which she put it right, her own head being too glorious with ribbons and muslin to be seen. "Madam", said he, with great solemnity, "I'll thank you to let my wig alone, *I never meddle with yours.*" Much kindness and much laughter we had.

It is prose of this sort which characterizes this beautiful journal in which the only clouds on the horizon are those provided by the lairds who will not house their tenants properly and who will not maintain ancient monuments, by Calvinist Sundays, frightful inns and the increasingly ubiquitous train bringing tourists, shooting-parties, undergraduates on reading-parties, trade and noise.

By 1844 or so, the pace begins to slacken. "Circuitising" was a repetitious business and Cockburn was not the sort of man to allow himself to become a bore. Entries become shorter, courtroom scenes begin to reappear and allow Cockburn to produce some almost Dickensian portraits of the more sinister criminals he had to try. (It is interesting to notice, by the way, that like so many competent, active, worldly men, he was always reluctant to listen to defences which claimed diminished responsibility.)

Touches of nostalgia and memories of his earliest circuit journeys as a young advocate creep in. But the nostalgia is always sensible "fact-stating" nostalgia. ("My reason is with the modern world, my dreams with the old one", he says in a phrase which recalls Scott.) Close friends die; Mrs Cockburn becomes too old to travel and he travels alone on his last two circuits. A particularly glorious leg of mutton is celebrated, there is a long, gentle, moving description of the beach at Ayr, and the journal ends the day before its author's death.

This, then, is not a book for the social or legal historian in search of data; nor is it a source for anything except Cockburn's own life. It is one of the least pretentious masterpieces of Victorian travel literature. And, if only it had been reissued with a page or two of biographical and bibliographical information, its republication could have been welcomed without reserve.

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…eath of a dynasty

…arry Hollingsworth

…RUCE LOCKHART:
…s of a British Agent
…Macmillan. £4.95.

…'s he had a very distinguished subsequent career and …everal readable and successful …ks of autobiography and …ies of great events and personalities, it seems probable that Sir Robert Bruce Lockhart will be remembered primarily …his adventurous *diplomatic* … in Russia and especially for …'s mission, when his name …separably linked with British …cy towards Bolshevik Russia …d with what Soviet historians … in calling the "Lockhart … When his own graphic … of this period of his life …st published in 1932, it im…ly *became* a *bestseller* and …as later was turned into a …by Warner Brothers with Les…ard playing Bruce Lock-

…ers *of a British Agent* was …ropriately ambiguous title, …although the writer was not a … agent and used the word in … of diplomatic agent or …ntative of the British …ment, it was, apart from the … frankness and sometimes … indiscretion with which he … of his personal and official … Russia, his version of the "Lockhart plot" that aroused the greatest interest. While admitting negotiating with anti-Bolshevik elements, Bruce Lockhart mantained his innocence of the specific charges brought against him by the Cheka, arguing that, if there were any substance to the charges of a conspiracy to organize the capture of the Council of People's Commissars and the proclamation of a military dictatorship in Moscow, it was Sidney Reilly, the British Secret Intelligence Service agent, who was responsible. While Western historians have tended to discount the charges against Lockhart and to pass over the episode discreetly, the literature that has gathered around Reilly, including Robin Bruce Lockhart's *Ace of Spies* (1967), has increasingly viewed the shadowy figure of this allegedly "master spy" as the chief instigator of what conspiracy there was.

In Soviet historiography the depiction and elaboration of the "Lockhart plot" has varied enormously and reached prodigiously imaginative proportions. Already by 1920 it was held that the principal object of the plot was the murder of Lenin and Trotsky. Trotsky not surprisingly was subsequently omitted, and later still the plot became an Anglo-American one in which support was forthcoming from Trotsky and Bukharin in addition to the ubiquitous White Guardists, Mensheviks and Social Revolutionaries, and the prospective victims were Lenin, Stalin and Sverdlov. Some of these lurid details now seem to have been quietly dropped, but Bruce Lockhart is still accused of aiming at the overthrow of the Bolshevik regime and the assassination of Lenin.

The posthumous publication in 1973 of the first volume of Bruce Lockhart's diaries added nothing to his 1932 account, but an article two years earlier by an American historian, Richard K. Debo, which made use of Bruce Lockhart's official report for the Foreign Office in November 1918 and two new pieces of evidence from the Cheka archives published in Soviet journals in the 1960s, not only undermined confidence in Bruce Lockhart's memoir account, but also strongly suggested that in August 1918 he was little more than a tool of Dzerzhinsky, the head of the Cheka, who was engaged in a complicated conspiracy to trap him.

But, if his version of the "Lockhart plot" must now be judged inadequate and his account of his position on the vexed question of Allied Intervention treated with some scepticism, it nevertheless remains true that Bruce Lockhart's immensely readable account of his years in pre-revolutionary Russia and especially his picture of the summer of 1918, is as exhilarating and captivating a personal story as we are likely to get of this period and, with all its vigorous and colourful comments, observations and insights, an indisputable contribution to the history of the Russian Revolution. Robin Bruce Lockhart has contributed a brief but informative introduction on reaction to the first appearance of his father's book and provided some previously unpublished photographs as illustrations for this reprint.

…eath of a republic

…thur Terry

…s de la Casa de la Cultura …s 1-3
…a/Barcelona, febrero 1937-1938
…de España
…o XXIII (Barcelona, noviem…38) 107pp.
…o de Escarmentados del Año …acaba y Escarmiento de …os para el que empieza de
… by José Bergamín
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…BERGAMIN:
…portancia del Demonio …s cosas sin importancia
… Madrid: Júcar.

… after the first *Nationalist* … on Madrid in October 1936, …roups of Republican artists … intellectuals were evacuated … the capital to Valencia on …rders of the left-wing Junta …efensa. Among those who … the journey were the poet …o Machado, the painter …, and a number of distin… scientists and medical spe…s from the University of …d. On their arrival in Valen… members of the groups …housed in a converted hotel, …lly renamed the Casa de la …, where for the next seven … something like an intellec… commune existed, with exhibi… public lectures and other cul… activities.

… most lasting product of this …prise was the journal *Madrid*, … run to three large numbers, …rst two published in Valencia … the last in Barcelona. Apart … the original editorial, only a very few of the contributions refer to wartime conditions. The general impression, curiously, is one of normality: both its massive proportions and the erudite nature of the journal's contents suggest a desire to prove that serious research of all kinds could still be carried out under adverse conditions. As Robert Marrast points out in his introduction to the reprint, the character of *Madrid*, unlike that of other magazines of the time, was not predominantly literary. Though a number of prominent writers and literary scholars—Antonio Machado, León Felipe, José Bergamín, José Moreno Villa, Antonio Rodríguez-Moñino—appeared in its pages, one is struck most of all by the quantity of outstanding scientists and educationists still engaged in important research, many of whom were eventually to emigrate permanently to other countries.

The most outstanding journal published in Republican Spain was, however, *Hora de España*, whose five volumes were reprinted a few years ago (*TLS*, September 28, 1973). Since then, one further number has been found. As María Zambrano, a member of the original editorial committee, explains in her postscript, this issue was printed, though never published, at the time, and until recently it was thought that all copies had been destroyed when Barcelona fell to the Nationalists in 1939. Given the difficult circumstances in which it was produced, the quality of the contents is quite remarkable. Like earlier numbers of the magazine, this one opens with a group of prose pieces by Antonio Machado (possibly the last prose which Machado wrote), and contains poems by César Vallejo, who had recently died in Paris, and Octavio Paz, then a young writer of twenty-three, who had come to know the *Hora de España* group at the time of the International Writers' Congress of 1937. Unlike *Madrid*, *Hora de España* made no claims to objectivity: the note of urgency and the strong sense of threatened values which appear in many of the contributions are an accurate, and often moving, index to the mood of Republican writers and intellectuals, and the range and quality of its contents are still deeply impressive.

The third of these publications dates from just before the Civil War. *El Aviso de Escarmentados del Año que acaba y Escarmiento de Avisados para el que empieza de 1935*, to give it its full and sonorous title, was an offshoot of *Cruz y Raya*, possibly the best journal of literature and the arts ever produced in Spain, whose untimely end in 1936 brought to a close three years of intense and enlightened cultural activity. In his introduction to the reprint of *El Aviso*, José Bergamín, the editor of *Cruz y Raya*, describes the essential standpoint of the journal as "catholic and republican". In practice, however, it was the generosity of Bergamín's interests, rather than any strictly ideological bias, which made his editorial policy so successful and which earned him the allegiance of a widely differing range of contributors. The *Aviso* itself is the second of two "almanacs" published by *Cruz y Raya* as part of a conscious attempt to reach a wider public. Basically, it represents an extension of the concept of the "creative anthology" already established in the pages of *Cruz y Raya*.

The juxtaposition of passages from unfamiliar older writing with new poems, essays and stories is carried out with tact and intelligence. The seasonal nature of the compilation is beautifully conveyed by extracts from one of the greatest of neglected Spanish classics, the *Libro de Agricultura* of Gabriel Alonso de Herrera (1513); at the other extreme, Neruda, a frequent contributor to the parent journal, is represented by a fine translation from Whitman and by "Barcarola", one of his best original poems, shortly to be included in the second book of *Residencia en la Tierra*. What raises the anthology well above the level of other similar publications, however, is its visual aspect; the layout and typography, as in *Cruz y Raya* itself, are of a very high order, and the inclusion of ingeniously chosen illustrations and designs—notably the surrealistic photomontages of Benjamín Palencia—gives great character *to the volume as a whole*.

It is pleasant to record that José Bergamín, now in his late seventies, is still active. His recent book of essays, *La Importancia del Demonio*, contains some excellent examples of a type of writing he has made very much his own in the course of a long and distinguished literary career. Whether he is reflecting on the *Spanish temperament*—an occupation which brings out his affinities with the writers of the 1898 Generation—or on the universality of Picasso, he writes humanely and critically, with a gift for aphorism and paradox which is never over-indulged. This fresh evidence of his continuing vitality, together with his presence, *as editor or contributor*, in every important Spanish literary journal of the 1930s, can only confirm his importance as one of the most honourable and clearsighted members of an exceptionally gifted generation.

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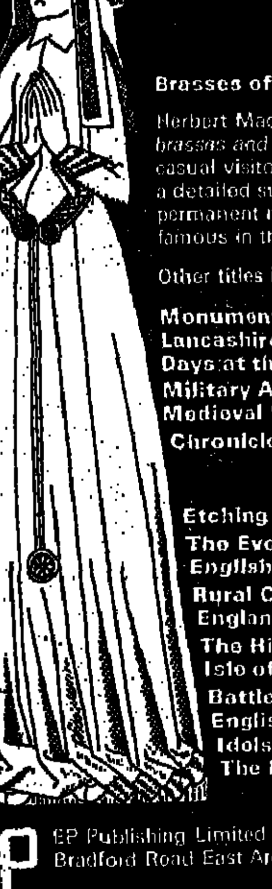

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Romantic disabilities

By Peter Conrad

GEORGE HENRY LEWES :
Ranthorpe
Edited by Barbara Smalley
369pp. Athens : Ohio University Press. $12.

Ranthorpe is a bad novel, and its reappearance is likely to seem another case of misplaced scholarly fondness, especially as its editor is wary of making any independent claim for it, treating it almost exclusively as a possible influence on the fiction Lewes was later to encourage George Eliot to write. Written in 1842, when Lewes was twenty-five, and published after a delay of five years, *Ranthorpe* is a collection of essays in moral anatomy, literary criticism and pictorial analysis jostled together by a pair of lurid plots—Ranthorpe makes a literary success in society but forfeits the innocent love of his youth, is accused of murdering his benefactor but perfunctorily absolved; a high-tempered aristocratic lady edges towards adultery but relapses into Catholicism; Ranthorpe is restored at last to his patient childhood sweetheart.

The badness of *Ranthorpe* is a matter of incompetence, of apologetic grinacing as the author's moral omniscience—Lewes was, as Havelock Ellis said, a miniature Goethe, possessing the "temperament of genius" if not the actuality—is let down by technical inadequacy. Characters appear and disappear with dreamy casualness : "The stage is clear; I may, therefore, bring forward Florence in a new character", or "In this state we must leave 'the happy pair', to occupy ourselves about the other, and more interesting persons of this history".

Enervation and lack of self-confidence prompt disclaiming entries into the narrative : "The reader gets tired of tears: his sympathies become exhausted. The writer also gets tired: his vocabulary becomes exhausted". Lewes breathes deeply as he remembers his duty to render a sensational imbroglio intelligible : "Let me endeavour to explain it"; elsewhere he frisks ahead with excited irrelevance, making a charity virtue of his inconsequence—"I have as yet had no time to say a word about the faithful Leo, a superb Newfoundland dog".

Ranthorpe is an essay in literary morality which has lost its way, a collapsed *Wilhelm Meister* in which the hero is not inducted into mysteries but stumbles through a series of melodramatic mischances, and a sober Victorian meditation on the disabilities of Wertheresque romanticism. It is not primarily a novel, and neither are George Eliot's works—they are social histories which choose the way of the imagination because that bestows the freedom to recover buried, unrecorded lives and to describe the subjects of history, not its motors; in *Daniel Deronda* she promotes social history to epic, a visionary allegory which confines itself to the responsible medium of prose rather than the evasions of poetry. George Eliot is more than a novelist, Lewes less than one, but his incapacity is so blatant that it anticipates her reservations about the novel, her suspicion that it wastes itself in inventories of externals and cannot manage general conceptions, that it obscures the diagram beneath the picture. Hence the partiality of both Lewes and George Eliot for initial quotations, sage remarks which enforce a more than fictional significance on each incident of the narrative—one brief chapter in *Ranthorpe* is festooned with six preliminary quotations.

Lewes's spoiling of his novel seems to be the product of an uneasy conscience : he insists with a Platonism George Eliot was to share on the insufficiency of art, its cosenings and falsifications, its temptations to conceit. A publisher declares poetry to be a drug; a literary veteran charges poems and novels with being "falsifiers of nature, the more pernicious because they pretend to truth". Ranthorpe's progress is away from fiction and feeble invention towards the idealism of intellect which George Eliot found it so difficult to reconcile with the lowly procedures of the novel. He begins with lyric poetry, which is a compounding of juvenile vices, switches to the drama, which deals as well in imposture, deceit and counterfeit, but attains at last with the aid of the redemptive Isola a Goethean wisdom which acknowledges that art derives its value from work and suffering. Morally, this makes a novelist of him, although Lewes continues to refer to him with teasing generality as "an honoured author" : the ideal conscience and knowledge which he opposes to the anthill accumulations of learning—the eagle's power as opposed to the myopia of the owl—are, if exercised in art, the properties of the novelist, who is both a wise man and a good man, self-effacing, painstaking, attentive, and ordinary like Kierkegaard's tax-collector.

The poet and the novelist are moral contraries : "poets are proverbially vain, impressionable, and luxurious; working by fits and starts, as the impulse moves them; and hating all continued toil that is not forced upon them by some overmastering idea". Poetic inspiration is too volatile and gaseous; novels are created not in spasms and convulsions but in the long labour of patient verification. The novelist transmutes the poet's selfpity into a justification of pain, a theodicy : as Isola tells Ranthorpe, "Art enshrines the great sadness of the world; it purifies, elevates, incarnates sadness in beauty, and thus preserves it."

This is a weary Victorian revaluation of romanticism, and romantic inclinations in Lewes's sketches of character have become stigmata of moral instability : Bourne, addicted to Byron, having failed to sparkle in Parliament sits palely "doing his best to appear romantic"; the adulterous Florence has an avidity for emotion which is called romantic. The romantic notion of art sees it as born in gladness and surprise, in moments of harmony and joy, and sees it as effortless because it is a reflex of the artist's own animation; the Victorians dismiss this levity and insist on study, discipline, the artist's obligation to suffer. When Keats awakes to find himself inside his poem being instructed by a chaste Nazarene prophetess in "the necessity of a painful acquaintance with the world, the poem breaks off in confusion and Victorian art begins. Although Lewes fails to detach this allegory of literary apprenticeship from Ranthorpe's amorous problems and journalistic chatter about the details of literary life, it is this meaning which his hero is struggling to assume; and it makes him, like his creator, a shadow of Goethe, who is almost a subsidiary character in the novel, by quotation and by report. Mr Thornton, who saves Ranthorpe from suicide when his tragedy flops, was at Weimar with Goethe, and recalls him as a Victorian deity, marmoreally rational, his life a pilgrimage from romantic excess towards classical restraint. Having calmly mastered "all the storms of life", Goethe understood "the divine significance of man's destiny—which is work" : the thinker is a labourer—the mental activity which for the romantics is agile and playful and irresponsibly acrobatic has become an ennobling drudgery.

Reproving Ranthorpe for his attempt to leap off Waterloo Bridge, Thornton says that Goethe created Werther but did not behave like him. Lewes, in his later biography of Goethe, is sharply critical of the affectations of Werther and recalls Goethe's own contempt for the cult of moodiness and self-destruction. The biography even refers in passing to "that brilliant error known as the Romantic School", and insists that art is created in philosophic composure not fever and fret : Goethe contrasted "the all-equalizing calmness of Spinoza" with his own "all-disturbing activity" and Lewes is anxious to make it clear that Goethe's remark that "he looked on life only as an artist implied not preciosity and aestheticism but a conviction that art was a consuming incumbrance. "It is only through deep sympathy that a man can become a great artist", Lewes writes; "those who play with life can only play with art. The great are serious". Returning from Italy, Goethe wrote to Herder contrasting the immutable objectivity of classical art with the effortful subjectivity of the romantic : "the ancients represented existences, we usually represent the effect; they portrayed the terrible, we terribly"; and to Eckermann he says that "all eras in a state of decline are subjective; on the other hand, all progressive eras have an objective tendency. Our present time is retrograde, for it is subjective".

Ranthorpe moves in an accidental zig-zag towards this exemplary, all-perceiving objectivity, traversing artistic forms like Stephen Dedalus in his journey from the undifferentiated racial collectivity of epic through lyric individuation to the drama's transformation of subjectivity into the objectivity of science; but this moral of artistic maturing is only confusedly stated in the novel (and hence is ignored in the editor's introduction), since it is confounded by Lewes's own hysterical subjectivity as a narrator. The novelist in him incites and exploits reckless sensation—the gushed throat of the benefactor, a dangerous struggle on a steep slated roof, a jealous husband demanding to read his wife's correspondence, a duel in the Bois de Boulogne—though as a sage his intention is to see life steadily and whole. As a novelist he is condemned to bodies, though as a sage his concern is with minds. His characters hang between participation in novelettish intrigues and participation in the world-drama of the march of mind; their shoddy popularity as creatures of fiction is commodified by their membership of "the haughty aristocracy of mind" which Lewes sees as challenging the supremacy of the aristocracy of birth; in the hero's case the feebleness of his poetic *Dreams of Youth* and the stodgy classicism of his tragedy *Quintus Curtius* appear to invalidate Lewes's claims for him as an apostle of Mind which "has now, because for the first time it truly recognizes its own mission, become, instead of a waxen taper shining in its cell, a glorious sun giving the whole world light".

The antics of melodrama—the murderer brandishing a knife, debauchery with actresses at the Café de Paris—conflict with Lewes's efforts to create, as the literary form to celebrate the Comtean triumph of rationality, a science of mind, an analysis of character based on physiognomic observation (Ranthorpe's fatal flaw is betrayed by a weak and faltering chin) and nervous diagnosis. He anatomizes his murderer, transforming him from a pantomime villain into a disembodied brain opened out for inspection—a fearful thought inflames the brain.

Having decided to make less marriage, on her wedding day she draws a Holman Hunt venomous and deformed as the ivory masses of rock which hovered the valley here is not or another the impression of irony : here, one feels, richly covered with lichens its side, partly exposed, worn and scathed; there, smooth, green and speckled herbage in the fissures".

The epilogue, which ends Ranthorpe's continuing processes makes no mention of painting—Lewes simply moves complacency that she "grows lovely every time I see her" presumably her art was sacrificed her husband's : its destiny is either away, since its content is self-torment and emotional turbidity. But this sexual allegory the sister arts is only a theme in the novel, which is too slapdash to develop; it succeeds in liberating an essay from the glimmerings of the fiction.

As represented here, Lewes seem no more than an apprentice to George Eliot, and the novel seem concerned mainly to provide novel to those interested in the artist they coyly call his "helpmate". It is a great pity something representing the best his best was not chosen for publication instead. *Ranthorpe* is no more than an elephant's note.

owing to the great affluence of blood in one direction. And precisely as the abnormal affluence of blood towards any part of the body will produce chronic inflammation, if it be not diverted, so will the current of thought in excess in any one direction produce monomania. Fixed ideas may thus by physiologically regarded as inflammations of the brain.

Lewes goes on to offer therapeutic counsel to any reader who may find himself obsessed : "You must divert the current of your thoughts elsewhere. . . . Let the mind recover its elasticity by various activity, and you are safe".

The novel contains as well some interesting accounts of pictures. Ranthorpe's weapon is the pen, "heavier in the social scale than the sword of a Norman Baron!"; Isola's is the pencil or the brush, "the distribution of arts between us is deliberate : as a Raphael or a Thorpe employs color to make a queen in her garden, so I, a king in his treasure, employ words, which are as much power, but images, instruments of emotion, conveyers of feeling. She confines the mind in pictorial rules, Thorpe overcomes by it, it intelligible in words".

As a sheltered art for a woman, Isola has a reservations about the mind : "her instinct, for reason, told her that the world feel before it can know, and knowledge, great and profound is, can never be the end of life is but one of the means. Her profession of painting is to this concern to circumscribe since her images are dreams, projections of her sensibility into a created landscape".

If literature is the art of intelligence, painting is the art of the realm of sentiment, the reverse side the public world of reason, protected by a woman; the pictorial images symbolizing, and argues that the intelligence depends on the sentiment of sentiment which is lost them—in this lower art intelligence is unavailing and the lower are achieved by feminine cation : "Denner copied every and freckle; looking in the face with a microscope, depated the effects of the prototype: his words are photographic cimens of *industry*, which Raphael are the most perfect cimens of *art*." Isola's problem intelligible, but as rival sional conundrums, words introverted in contrast bracing publicity of Millais landscapes in which leaf had its meaning, evoking feeling!" with drooping torn weeds, crushed deserted cottages camouflaging allegory Isola's regret at glorious sun giving the whole world light".

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ASSISTANT required. Knowledge of secretarial work preferred but other duties include indexing, filing, photocopying and other general duties. Second four weeks' flood [illegible] and holidays. Free lunches, etc. Apply by telephone to the Secretary, 01-242 6252.

HOLLOW HEALTH DISTRICT
Middlesex Hospital
[illegible] LIBRARIAN
[illegible] for a trained [illegible] to work in a service for [illegible] throughout the [illegible] Hospital. [illegible] per annum, rising [illegible] per annum. £318 [illegible] Weighting, and [illegible]
[illegible] and job description from and returnable [illegible] Officer, Middlesex Hospital, W.1, by 23rd May, 1975.

LONDON EDUCATION AUTHORITY
SOUTH WHEN SCHOOL [illegible] 7DD
LIBRARIAN III
[illegible] for this second [illegible] A new purpose-[illegible] Centre for [illegible] population within 10 [illegible] will be responsible [illegible] operation. Support [illegible] Officer, Audio [illegible] Production and Reprographic will be responsible [illegible] operation. Support [illegible] clerical duties [illegible] in the library. [illegible] £3,444 [illegible] including all allowances. [illegible] and further details [illegible] Education Officer, [illegible] County Hall, London [illegible]
[illegible] to be returned [illegible] 1975.

LONDON BOROUGH OF ISLINGTON
LIBRARIES DEPARTMENT
BOOK EDITOR
£4,962-£5,196 per annum [illegible] of London Weighting [illegible] threshold payments.
[illegible] be CHARTERED [illegible] with wide and varied [illegible] experience. They [illegible] knowledge [illegible] bibliographic and [illegible] of the book [illegible] will be required to [illegible] responsibility for co-ordination [illegible] selection of the library [illegible] reserve for the over-[illegible] of the community. The [illegible] has two assistants.
[illegible] No Saturdays.
[illegible] of application and job [illegible] are available from the [illegible] Library.

INNER LONDON EDUCATION AUTHORITY
[illegible] POSTS (LIB. III)
[illegible] LIBRARIANS are [illegible] Bishopsmead School, [illegible] Road, SE15 2HG [illegible] Road, SW17 8RE [illegible] 30 hours per week [illegible]
[illegible] SCHOOL [illegible] 36 hours per week [illegible] 17½ hours [illegible] CASS [illegible] REDCOAT [illegible] Way E1 0HH
[illegible] £2,812 to £3,448 per annum [illegible] of an allowance [illegible] pro rata of full [illegible]
[illegible] lists and further details [illegible] Education Officer, [illegible] Hall, Room 220A, [illegible] SE1 7PB. [illegible] forms to be returned [illegible] 16 May, 1975.

CITY OF LONDON POLYTECHNIC
LIBRARY TRAINING [illegible]
[illegible] invites for [illegible] POSTS in the Poly-[illegible]
LIBRARY ASSISTANT. Can-[illegible] a minimum of [illegible] and previous experience [illegible] an advantage. The [illegible] library is [illegible] developing Polytechnic.
LIBRARY ASSISTANT. Temporary [illegible] 31 July, 1976. [illegible] a permanent post [illegible] 1976 [illegible] assist with [illegible] library duties [illegible] experience [illegible] some aspect of the [illegible] Polytechnic [illegible]
Salaries within the [illegible] £2,085 to £3,444 [illegible] including all allowances. [illegible] forms and further details [illegible] Education Officer, [illegible] County Hall, London [illegible]
[illegible] forms to be returned [illegible] 1975.

JUNIOR LIBRARIAN required by this medical school for general duties in the school library. Salary: £918 to £1,566, plus £309 London allowance, plus £229 Abnormality allowance, depending on age and experience. This post would suit an intelligent school leaver at "A" or "O" level. "O" level English required. An applicant with some library experience could be considered.—Applications in writing, to the Secretary, University College Hospital Medical School, University Street, London WC1E 6JJ, quoting reference L/B. 3.

LIBRARY assistant required for busy medical library. Salary to £3,000. Apply to Miss B. Saunders, McCann-Erickson Advertising Ltd., 36 Howland Street, London, W.1. 01-580 6690 extension 44.

THE UNIVERSITY OF MANCHESTER INSTITUTE OF SCIENCE AND TECHNOLOGY
ASSISTANT LIBRARIAN
APPLICATIONS are invited from GRADUATES for the above POST in the INSTITUTE LIBRARY. In addition the possession of a professional qualification in Librarianship is essential. The post includes some responsibility for participation in reference service and responsibility for the development of the library resources and services in one subject field.
Salary will be within the scale £2,118 to £3,900 plus threshold supplements, if any, will be paid.
Application forms and further particulars, quoting reference L/AS, may be obtained from the Registrar, UMIST, Box 88, Manchester M60 1QD. Closing date for applications is 31st May, 1975.

REDBRIDGE AND WALTHAM FOREST
ANILA HEALTH AUTHORITY
WEST HARDING DISTRICT
CLAYBURY HOSPITAL
PART-TIME LIBRARIAN FOR THE LIBRARY AND EDUCATION CENTRE
Pro-rata to £1,203 to £1,645 (depending on qualifications and experience) plus current weighting and London Weighting.
The Librarian will be responsible, with one other part-time librarian, for the service provided in the Library and Education Centre in this large psychiatric hospital. We are looking for someone who will develop the service to provide for the needs of the patients and staff including a reference and technical service. The Librarian will also organise the educational facilities provided in the centre, liaising with the Medical and Nursing Staff with particular emphasis on postgraduate medical education.
The post is for 30 hours per week, the days and times to be negotiated. It is anticipated that the library will be open Mondays to Fridays and on Saturday mornings.
Claybury Hospital is set in attractive grounds within reach of the Central Line and there is a bus service direct to the hospital. There is an excellent Staff Restaurant for 1,000 staff. There is an active social club.
Enquiries to and applications to Mr. Adams, Claybury Hospital, Woodford Bridge, Woodford, Essex IG8 8HL. Telephone 01-504 7171, extension 142.

LONDON BOROUGH OF REDBRIDGE
ASSISTANT LIBRARIANS
£2,098 to £2,677 per annum inclusive
(1) To take charge of a modern Children's Branch Library and (2) act as professional assistant in a busy lending department.
Commencing salary according to qualifications and experience.
Assistance with removal expenses and legal fees, mortgage, lodging allowance and staff housing available in approved cases.
Further information and application form from the Borough Librarian, Central Library, Clarkfield Road, Romford, Essex, RM7 7EA. Closing date 19th May, 1975.

COLLEGE OF ST. MATTHIAS
Bristol
APPLICATIONS are invited from GRADUATES for the temporary POST of SENIOR LIBRARIAN in this College of Education Library.
Salary scale A.P. 3a.
Application forms and further details may be obtained from the Librarian, College of St. Matthias, Fishponds, Bristol BS16 2JP, to whom applications should be sent by 30th May.

STOCKPORT GRAMMAR SCHOOL
(D.G.—H.M.C.)
Required in September LIBRARIAN to run school library (temporary only) for flourishing School Library. Scale A.P.
Apply stating qualifications, interests and references to the Headmaster, The Grammar School, Stockport SK2 7AF.

YOUNG LIBRARIAN
Young person (19 to 21) to operate systems for lently John Colloton Bibliotheca in Johns School, near Tube. Experience of typing and most helpful. Salary £2,500 p.a. Michael Brown 01-588 3422.

TONY STONE ASSOCIATES LTD.

PLEASE NOTE
Other Classified Advertisements Appear on Page 512

LIBRARIAN required for Architects Library. Hours approx. 10 a.m. to 2 p.m. Salary negotiable.—Please contact Mrs. M. Mesolog, Twin and Whitley, Chartered Architects, 23 Fitzwilliam, Cambridge. Tel. 67821.

STAFFORDSHIRE COUNTY COUNCIL
COUNTY LIBRARY
APPLICATIONS are invited for the POST OF GRADUATE TRAINEE LIBRARIAN based at County Library Headquarters. Salary scale Trainee Grade £2,085 to £1,923 per annum.
Application forms and further details available from the County Librarian, County Library Headquarters, Friars Terrace, Stafford ST17 4AY, returnable by 6th June, 1975.

WESTON FAVELL UPPER SCHOOL
Northampton
SCHOOL LIBRARIAN
APPLICATIONS are invited from suitably qualified persons for the POST OF LIBRARIAN at this co-educational comprehensive school for pupils aged 13 to 18 years situated on the eastern outskirts of Northampton. Roll 1,080.
The appointment would be in accordance with the Scheme of Conditions of Service for Local Authorities Administrative, Professional, Technical and Clerical Staff and salary would be on the Librarians Scale £2,556 to £3,858 per annum, with bar at £2,187. Advancement over the bar considered against the criteria of the scheme. Threshold payments of £229.50 per annum additional. Financial assistance towards removal expenses and relocation allowance. Payable in certain circumstances. 37-hour week. 18 or 19 days annual leave plus statutory holidays. Superannuation scheme.
The post is expected to be available from mid-June. Forms of application and further details available from the Head Master, Dr. R. M. Dunn at the school, to whom they should be returned within three weeks from the appearance of this advertisement.

WESSEX MEDICAL LIBRARY
UNIVERSITY OF SOUTHAMPTON
APPLICATIONS are invited for the POST OF SENIOR LIBRARY ASSISTANT. Candidates should be professionally qualified but Graduates with previous Library experience, or those who have completed their professional qualifications, will be considered. Salary on scale £2,608 to £3,366, £3,523 to £3,197, £3,944 to £3,858. Starting point according to qualifications and experience.
Applications giving date of birth, details of experience and a brief curriculum vitae, should be sent to Mr. Jones, Bursar, The University, Southampton SO9 5NH, from whom further particulars may be obtained. Closing date for applications 7 May, 1975. Please quote reference TLS/519/A.

ARCHIVISTS

LONDON BOROUGH OF LAMBETH
ASSISTANT ARCHIVIST (APS)
APPLICATIONS are invited for the POST OF ASSISTANT ARCHIVIST in the Archives and Local History Department of the Directorate of Amenity Services.
The post involves the full range of professional duties including the exploitation of all the resources in the department and the development of a recently started oral history section.
Suitable qualifications for this post include the Diploma in Archives Administration, or a Degree plus some experience of work in a record office.
Salary: £3,594 to £3,811 per annum inclusive.
Application forms obtainable from the Recruitment Officer, Directorate of Management Services, London Borough of Lambeth, 21 Paradise Road, Brixton Hill, London SW4 [illegible] (Tel. 01-274 5454 ext 234 Answering Service), to be returned by 23rd May.

MORAY DISTRICT COUNCIL
ARCHIVIST
(Salary A.P. 3, £3,910 to £3,450 plus £229 threshold payments)
With the approval of the Staff Commission applications are invited for the above post which is on the establishment of the Libraries Department.
Candidates should hold an Honours Degree preferably in History, and have experience in Archival work. Knowledge in Archival administration of relevant research experience will be an advantage.
The office will be located at Forres until the new Administrative and Central Library Complex has been provided in Elgin.
Applications giving age, qualifications, previous experience and names of two referees should be submitted to the Director of Libraries, Cooper Park, Elgin, by 16th May, 1975.
James Allan, Chief Executive, County Buildings, Elgin.

PUBLIC & UNIVERSITY

QUEEN MARY COLLEGE
(UNIVERSITY OF LONDON)
THE LIBRARY
APPLICATIONS are invited for the POST OF SENIOR LIBRARIAN (Chemistry) and Subject Librarian. Candidates should have a good Honours Degree in a relevant subject and professional qualifications.
Salary on Scale IIA (£3,116 to £4,670 per annum, plus London Allowance of £229 and Superannuation). U.S.S. Pension Scheme. Membership.
Applications giving age, qualifications, experience and names of referees should be made not later than 7 days after the appearance of this advertisement to Mrs. Miller, Personnel Officer, Mile End Road, London E1 4NS, from whom further details are available.

UNIVERSITY OF NEW SOUTH WALES
SCHOOL OF ENGLISH
LECTURER (Ref. 476)
Applicants must have both a good higher degree with specialization in post-medical English, and American and Australian literature and University teaching experience.
The school is responsible for the teaching of English towards the degrees of Bachelor of Arts, Master of Arts and Doctor of Philosophy.
Salary: $A11,950 to $A15,100 per annum. Commencing salary according to qualifications and experience.
Applications quoting above reference number and giving the names of at least two academic referees should reach the Appointments Office, P.O. Box 1, Kensington, N.S.W. Australia 2033, by 23rd May, 1975. Conditions of appointment may be obtained from the Association of Commonwealth Universities (Appointments Bureau), Gordon Square, London, WC1H 0PF.

THE UNIVERSITY OF LEEDS
CHAIR OF FINE ART
APPLICATIONS are invited for the CHAIR OF FINE ART vacated by the resignation of Professor Lawrence Gowing, his appointment as Slade Professor of Fine Art, University College London. The salary will be within the professorial range and the appointment will be from a date to be arranged with the successful candidate. The university reserves the right to consider for appointment persons other than those who submit formal applications.
Applications (two copies), stating age, qualifications and experience, and naming three referees, should reach the Registrar, The University, Leeds LS2 9JT (from whom further particulars may be obtained) by the referees' names not later than June 30, 1975. Applicants from overseas may apply in the first instance by cable, naming three referees, to the Registrar, preferably, be in the United Kingdom.

VACANT APPOINTMENTS

NATIONAL FOUNDATION FOR EDUCATIONAL RESEARCH
IN ENGLAND AND WALES
TECHNICAL EDITING ASSISTANT
APPLICATIONS are invited from those possessing a first level degree in English or Education and English, or who have the Assistantship duties will include technical editing and assisting with the maintenance of a consistent house style and proof readers of school publications from and correspondence will be required. The ability to type is desirable. Salary £1,866 to £2,187 (plus Local Allowance £160 and Superannuation). Superannuation scheme. Starting salary according to qualifications and experience.
For application form and further details of duties and salary, write to the Personnel Officer, Mr. P. Jones, The Mere, Upton Park, Slough, Bucks SL1 2DQ.
Closing date for return of completed application forms 23rd May.

LIBRARIAN
The Company is the UK subsidiary of a Swiss-based international organization; one of the world leaders in the research-based pharmaceutical industry.
The British Company, already well established and now expanding rapidly with the introduction of a range of new products, has an immediate vacancy for an experienced librarian arising from the promotion of the present incumbent.
The library operates within the Medical Documentation Department, serving primarily the Divisional Management, Medical and Marketing Departments. The Librarian administers the work of three assistants, who deal with journals, book selection and processing, retrieval system maintenance, loans and other routines. He, or she, will direct library policy, undertake some literature searches and journal scanning, as well as supervising the day-to-day running of the unit.
The man or woman appointed should ideally have qualifications in Librarianship, plus experience and/or qualifications in the Life Sciences. A degree and experience in the Medical/Pharmaceutical library would be a definite advantage.
Location is in new offices in Feltham, Middlesex, with quick access to London (Waterloo 30 mins.), the M4 and M3. Terms of service are comparable with the best in the industry, and we operate a flexible hours system in the offices. Salary is negotiable, dependent upon qualifications and experience.
For application form, please write to, or telephone : Mrs. S. Pritchard, Personnel Department, Sandoz Products, Limited, Sandoz House, 98 The Centre, Feltham, Middlesex.
Telephone : 01-890 1366.
SANDOZ

Kirkcaldy District Council
The District Council is centred on Kirkcaldy but takes in Leven, Glenrothes New Town and Burntisland. We have established a Leisure and Recreation Department to co-ordinate the varied leisure and recreational facilities available in the area and build on the high standard of education and cultural facilities for which the area is renowned.
The following post is advertised with the approval of the Staff Commission.
Young People's Librarian
£3,090-£3,450
This is a key post in the library department and one which we see as playing a vital role in the promotion of library facilities. You should have considerable experience in book selection for young readers, liaison with schools, playgroups and youth organisations and the promotion of extension activities with children. You will also be required to train staff in working with young people.
You must be a Chartered Librarian currently employed in Local Government in Scotland.
Applications in writing stating age, qualifications, experience and achievements, details of present post and salary should be sent to Ernest Law, Assistant Director of Administration (Personnel), Kirkcaldy District Council, Town House, Kirkcaldy, by 19th May, 1975.

ilea INNER LONDON EDUCATION AUTHORITY
Librarians
Grade III
Chartered librarians are needed for:
Clapham College (Comprehensive), Malwood Road, SE12.
West Greenwich School, Blackheath Road, SE10.
Salary £2,872-£3,442 including all allowances.
Application forms and further details from the Education Officer, EO/Estab. 2a/1, Room 260a, County Hall, London SE1 7PB. Closing date 23 May 1975.

HERTFORDSHIRE LIBRARY SERVICE
WOT ABOUT WATFORD?
What about becoming Children's Librarian in the Central Library at Watford? What about organising a service ripe for development in terms of extension activities, story hours and holiday programmes? What about joining a staff serving a demanding catchment population of 170,000?
Minimum qualification for this post is Associateship of the Library Association. Salary within Grade A.P. IV plus threshold payments and local weighting. For details contact Alan White, the Personnel Officer, at Hertfordshire Library Service, Library Headquarters, County Hall, Hertford SG13 8DJ—telephone number Hertford 54242 ext. 5487. Applications within 14 days of the appearance of this advertisement.

SOUTHERN ARTS WRITER'S FELLOWSHIP
APPLICATIONS are invited from poets, or novelists or dramatists for a fellowship in Gloucester.
The appointment will be for the [illegible] months beginning in September [illegible] Fellow will be paid [illegible] £2,500 [illegible] and will be available [illegible]
Further details may be obtained from the Secretary, Southern Arts, 1 Cranmer Road, Cambridge CB1 2NA.

DIRECTORATE OF DEVELOPMENT PLANNING
TECHNICAL LIBRARIAN
A.P.4 (£3,315 to £3,498 inclusive) Quarterly Allowance
[illegible] to take charge of our technical library, which is also serviced by Borough Architect's Department. [illegible] Librarian [illegible] the library [illegible] a new well-established [illegible] a lively interest in technical information [illegible] experience [illegible] knowledge of [illegible] A.R.I.B.A. Qualifications [illegible]
Application forms from Personnel [illegible] Hall, Hertford [illegible] Closing date: May 23, 1975.

APPOINTMENTS

NORTHERN IRELAND
SOUTH EASTERN EDUCATION AND LIBRARY BOARD
Library Service
(Re-advertisement)

ASSISTANT CHIEF LIBRARIAN PUBLIC SERVICES

£3,939-£4,449 plus threshold payment

Have you professional skill, managerial ability, initiative and drive?

We invite Chartered Librarians with appropriate professional experience to apply for this important and challenging second tier post which together with Assistant Chief Librarian (Central Services), Assistant Chief Librarian (Youth Services) and the Chief Librarian comprises the Senior Management Team.

Headquarters.—Ballynahinch, Co. Down.

Area.—Major part of Co. Down and Lisburn district of Co. Antrim (population 290,000+).

Further details and application form obtainable from the Personnel Officer, South Eastern Education and Library Board, 16 Windsor Avenue, Belfast BT9 6EF (Telephone No. 661188, Ext. 215).
Closing date 30th May, 1975.

Directorate of Community Services
Libraries

Assistant Cataloguer

Ref. 9/6

Children's Librarian

Ref. 9/7

AP.3, £2,854-£3,148

Applicants should have passed the Final Examination of the Library Association and have appropriate experience.

For further details and application form write to Head of Management Services, Town Hall, Patriot Square, E2 9LN, please quote Ref. required. Closing date 26 May, 1975.

London Borough of TOWER HAMLETS

LONDON BOROUGH OF BARNET

Borough Librarian

Barnet is the third largest London Borough and is located to the north-west of Central London. It is a go-ahead progressive Borough with a population of 302,140 and is mainly residential in character.

The Council wish to appoint a Borough Librarian to succeed the present holder of the post on his retirement on 30th June, 1975. The appointment carries responsibility for the overall management of all the Council's library services and the successful candidate must be a Chartered Librarian with a wide experience of library administration at a high level of a large and up-to-date local authority.

Further detailed particulars (including salary scale, conditions of service, etc.) and application forms are obtainable on application from the undersigned, and must be returned to him by 21st May, 1975.

E. M. BENNETT,
Chief Executive and Town Clerk.

Town Hall, The Burroughs,
Hendon NW4 4BQ.

BOOKS AND PRINTS

A well-known Antiquarian Bookseller in Southern England has placed a small advertisement in the TLS every week for over two years.

He tells us that he receives an average of six replies a week and is very pleased with this regular response.

He proposes to continue to use the TLS on a regular basis.

Why not follow his example and book a series too? The rates are 44p a line or £2.75 for a single column centimetre and pro rata.

For further particulars, please apply to: The Advertisement Manager, T.L.S., P.O. Box No. 7, New Printing House Square, Gray's Inn Road, London WC1X 8EZ (Tel.: 01-837 1234, ext. 7736 or 437).

DIVISIONAL CHILDREN'S LIBRARIAN/ BRANCH LIBRARIAN

Post N58
£2,475-£3,111 per annum

This post is based at Newmarket where a new library is due for occupation later in 1975. The responsibility will be jointly for the development of work with children in the Newmarket Division, and the management of the Newmarket Library. The Division covers 3 full-time, 2 part-time staff and a mobile library.

There will also be responsibility for work with schools in the Division.

Further details and application form (returnable by 23 May) are available from H. I. Hammond, F.L.A., Area Librarian, Library Administration Unit, Shire Hall, Bury St. Edmunds. If you wish to discuss this post, please phone Mr. Hammond on Bury St. Edmunds (0284) 63141, Ext. 381.

Previous applicants need not re-apply.

Suffolk County Council

Graduate Trainee Librarians

The persons appointed will receive a year's preparatory training before being seconded to a post-graduate course at a suitable School of Librarianship.

Salary will be on the Trainee Scale, £1,839 to £2,154 (bar) per annum. Full salary will be paid during attendance at a School of Librarianship, together with course fees and approved travelling and subsistence expenses.

Applicants should be graduates, or persons completing a degree course this year, who are interested in a professional career in Librarianship.

A description of the posts and an application form may be obtained from the County Librarian, Central Library, Westgate, Oxford OX1 1DJ. Telephone 49811, extension 633. Closing date May 30, 1975

Oxfordshire County Council

Mid Glamorgan
COUNTY COUNCIL

Education Department

CHILDREN'S LIBRARIAN

Taff Ely District Library Headquarters, Pontypridd

SALARY—£2,475-£2,769
(According to experience)

Qualifications:
Applicants must be Chartered (or Qualified) Librarians

NATIONAL CONDITIONS OF SERVICE

Application forms (on receipt of a stamped addressed foolscap envelope) to be returned by 23rd May, 1975, and further details from the Director of Education, County Hall, Cardiff.

METROPOLITAN BOROUGH OF KNOWSLEY
KNOWSLEY LIBRARY SERVICE

Assistant Children's Librarian Part-Time Senior Assistant

Applications are invited from persons who have completed a recognized final qualification in Librarianship for the above-named posts.

Both posts are based at Kirkby. The starting salaries will be within the Librarian's Scale (up to £2,538). The hours for the part-time job are 17½ out of 36. Salary pro-rata.

Further details and application forms are obtainable from the Borough Librarian, "Bleakdow", Roby Road, Huyton L36 4HA (051-480 8585).

Completed application forms should reach me, at the address shown on the form, not later than the 24th May, 1975. D. WILLOUGHBY, Chief Executive and Town Clerk.

SENIOR LIBRARIAN

Basingstoke
£3,213-£3,432

Chartered Librarians with wide experience of day-to-day operation of public services and of bibliographic service to readers are invited to apply for this post at the Basingstoke Library Headquarters. The successful candidate will be responsible within the overall policy of the County Library service and under the direction of the District Librarian for the organization and administration of public services at Headquarters Library.

Reimbursement will be made towards the cost of removal expenses, subject to a maximum [illegible] total of £500, subject to current regulations.

Appointment is within the above scale on the [illegible] A.P.5.

Further details and application forms are available from the County Librarian, 81 North Walls, Winchester. Closing date for receipt of completed applications is 23 May 1975.

Hampshire County

PORTSMOUTH POLYTECHNIC

Assistant Librarian (Cataloguing)

Post No. 334

A Cataloguer is required to be one of a team of three responsible for cataloguing to AACR, all requisitioning for the Polytechnic Library. A knowledge of computerized cataloguing, although not essential would be an advantage as automation of the catalogue is under consideration. Candidates should have completed a course in Librarianship.

Minimum salary £2,473 per annum for candidates who have completed a Librarianship examination, with early progression to £2,767, rising to a maximum of £3,109.

Application forms and further details may be obtained from the Staff Office, Portsmouth Polytechnic, Alexandra House, Museum Road, Portsmouth PO1 2QQ or by telephoning Portsmouth 27681 ext. 317.

LEISURE SERVICES DEPARTMENT

Area Children's Librarian

(Ref. 98) £1,839 to £3,111

To work with children in the branch libraries and schools of the Bridlington area under the direction of the Divisional Schools Librarian, in charge, responsibility for the Children's Department in Bridlington Public Library. The ability to drive a car would be desirable.

The Council offers generous relocation allowances including mortgage facilities, bridging loans, legal and estate agents fees and up to £250 disturbance allowances in approved cases.

Application forms, available from the Director of Leisure Services, Central Library, Albion Street, Hull, should be returned by May 19.

Humberside County Council

APPOINTMENTS

London Borough of Southwark Library Services

Stock Editor

Grade SO1, £3,324-£3,573 plus £381 London Weighting

Applications are invited from qualified and experienced librarians for the post of Stock Editor in the Bibliographical Department of Southwark Libraries.
Ref: /7/6107.

District Children's Librarian

AP4 £2,538-£2,880 plus £381 London Weighting

Qualified librarian, experienced in work with children, required to supervise a children's department in a district library, assisting with the administration of eight other children's libraries, and to participate in extension activities within the district.
Ref: /7/6108.

Both posts currently subject to threshold payments.
Telephone 01-701 2670 any time for an application form or write to The Personnel Officer, London Borough of Southwark, 27 Peckham Road SE5 8UB. Quoting the above references and job titles. Closing date: 16th May, 1975.

Southwark

London Borough of
HOUNSLOW
LIBRARIES DEPARTMENT

LIBRARIAN IN CHARGE LOCAL STUDIES
AP.5, £3,474-£3,693

Suitably qualified librarian required for this important post with responsibility, within policy, for the organization, co-ordination and development of local history services including liaison with teachers, local museums, and other interested parties.

Application form and further details from Chief Librarian, Hounslow House, 724-734 London Road, Hounslow, Middx. TW3 1PE. Tel. 01-570 7728, ext. 281.
Closing date: May 23rd.

Metropolitan Borough of
WIRRAL

DEPARTMENT OF LEISURE SERVICES

SENIOR ASSISTANT LIBRARIAN

£1,923-£2,538 *(minimum of £2,055 for Chartered Librarians) (plus £229 threshold)*

Applications from persons who have successfully completed the requisite examinations and who could, after completing one or two years practical work, apply for registration as Chartered Librarians.

The successful applicant will be responsible for a Branch Library within a group. The ability to promote the library at community level and a keen interest in working with young people essential.

Application forms from the Director of Leisure Services, 8 Riverdale Road, West Kirby, Wirral, Merseyside, returnable by 20 May.

John G. HOLT,
Chief Executive.

Senior Assistant Librarian

(LIBRARIANS SCALE up to
£2,767
including threshold)

Initially to assist the Small Service Points Librarian with the management and control of 12 libraries, 2 mobile libraries, library transport services and services to housebound readers, old people's homes and hospitals throughout the Metropolitan Borough. Applicants should be able to drive.

The appointment carries a casual user car allowance, assistance with removal expenses is available and housing may be provided.

Write, telephone or telex to the Director of Leisure and Recreation, 3 St. James's Road, Dudley, West Midlands DY1 1HU. Telephone Dudley 56321 extension 32 or 33, telex 339831, for an application form and further details.

Closing date 12th May 1975

DUDLEY Metropolitan Borough

Senior Assistant Librarian

Cataloguing Department
AP4/5 £2,836-£3,432

This post is open to qualified librarians and will be based at the Administrative Centre, Holton Park. The Centre is housed in a modern building situated some seven miles distant from the centre of Oxford.

The person appointed will join the team of four professional librarians in the cataloguing department and will act as the senior assistant to the Librarian, Cataloguing.

As a consequence of local government reorganization, a considerable amount of work needs to be done on the amalgamation and reorganization of the present catalogues. The Senior Assistant Librarian will be required to participate fully in the maintenance and development of the computerized catalogues, which at present include over 100,000 titles representing over a quarter of a million books, and an interest in Library Automation will be essential.

Removal and resettlement allowances of up to £500 and separation allowances of £8 per week will be paid in appropriate cases.

A description of the post and an application form may be obtained from the County Librarian, Central Library, Westgate, Oxford OX1 1DJ, telex 837439, telephone Oxford 49811. Closing date 16th May, 1975.

OXFORDSHIRE COUNTY COUNCIL

LONDON BOROUGH OF LEWISHAM

AMENITIES DEPARTMENT

Librarian-in-charge

£3,816—£4,065

To provide a comprehensive and efficient service in one of the Council's large Branch Libraries.

Applicants must be Chartered Librarians experienced in Library administration and the supervision of staff.

Assistance towards relocation expenses available.

Application forms, returnable by 23rd May, and detailed job description from 01-690 7666 (24 hour Ansafone service) quoting reference AM16TLS and job title, or write (or call at) Personnel Division, Town Hall, Catford, London SE6 4RU.

LIBRARIANS
in Government Departments

There are vacancies in the following Government Departments for candidates with professional qualifications and some practical experience. Those expecting to obtain professional qualifications in the Summer, 1975, will be considered.

MINISTRY OF AGRICULTURE, FISHERIES AND FOOD
Central Veterinary Laboratory, Weybridge, Surrey (part-time post).
Library, Great Westminster House, London SW1.

MINISTRY OF DEFENCE
School of Electronic Engineering REME, Reading Berks.
Admiralty Surface Weapons Establishment, Cosham, Hants.

DEPARTMENT OF EMPLOYMENT
Training Services Agency, London W1.

DEPARTMENT OF THE ENVIRONMENT
Headquarters Library, Marsham Street, London SW1 (2 posts).
Transport and Road Research Laboratory, Crowthorne, Berks.

LORD CHANCELLOR'S OFFICE
Law Commission, Theobalds Road, London WC1 (2 posts, 1 part-time).

HM TREASURY
Treasury and Cabinet Office Library, London SW1.

Further vacancies may arise in these and other Departments.

SALARY: £2,395 to £3,670 (£410 higher in London). Pro rata for part-time appointments. Starting salary may be above the minimum. Promotion prospects. Non-contributory pension scheme.

For further details and an application form (to be returned by June 6, 1975) write to Civil Service Commission, Alencon Link, Basingstoke, Hants RG21 1JB, or telephone Basingstoke (0256) 68551 (answering service operates outside office hours) or London 01-839 1992 (24-hour answering service) Please quote G(C)624/1.

Cumbria County Council
Archives Department

Senior Archivist

Salary within scale £3,324 to £3,573 plus threshold payment, currently £229.68 p.a.

to be responsible to the County Archivist for the organisation and control of modern records and to assist when necessary in the general organisation and administration of the Record Office at Carlisle. Applicants must have an honours degree, preferably in modern history, a diploma in archive administration, some experience of modern records management and at least three years' experience of general Record Office work.

Assistant Archivist

Salary within scale £2,244 to £2,538 plus threshold payment, currently £229.68 p.a.

Applications are invited for the post of Assistant Archivist at the Kendal office of the Archives Department of Cumbria County Council. Applicants must have an honours degree, preferably in modern history, and a diploma in archive administration. Archivists currently in training will be considered.

Superannuation scheme. Medical clearance.

Application forms, returnable by 23 May, from the County Archivist, The Record Office, The Castle, Carlisle.

A. Fraser
Director of Legal and Administrative Services

KINGSTON POLYTECHNIC LIBRARY

Library Assistants

required for interesting and varied work. Vacancies exist in Interloans, References and Technical Services. Previous experience an advantage.

Two posts are on contract for one year only and would suit someone going to university or library school in September, 1976.

Salary Grade C1 £1,410-£1,662 to £1,923 plus London allowance and threshold payment (£492). Salary according to age and experience.

Application forms from Assistant Registrar, Kingston Polytechnic, Penrhyn Road, Kingston upon Thames [illegible] 01-549 1366.